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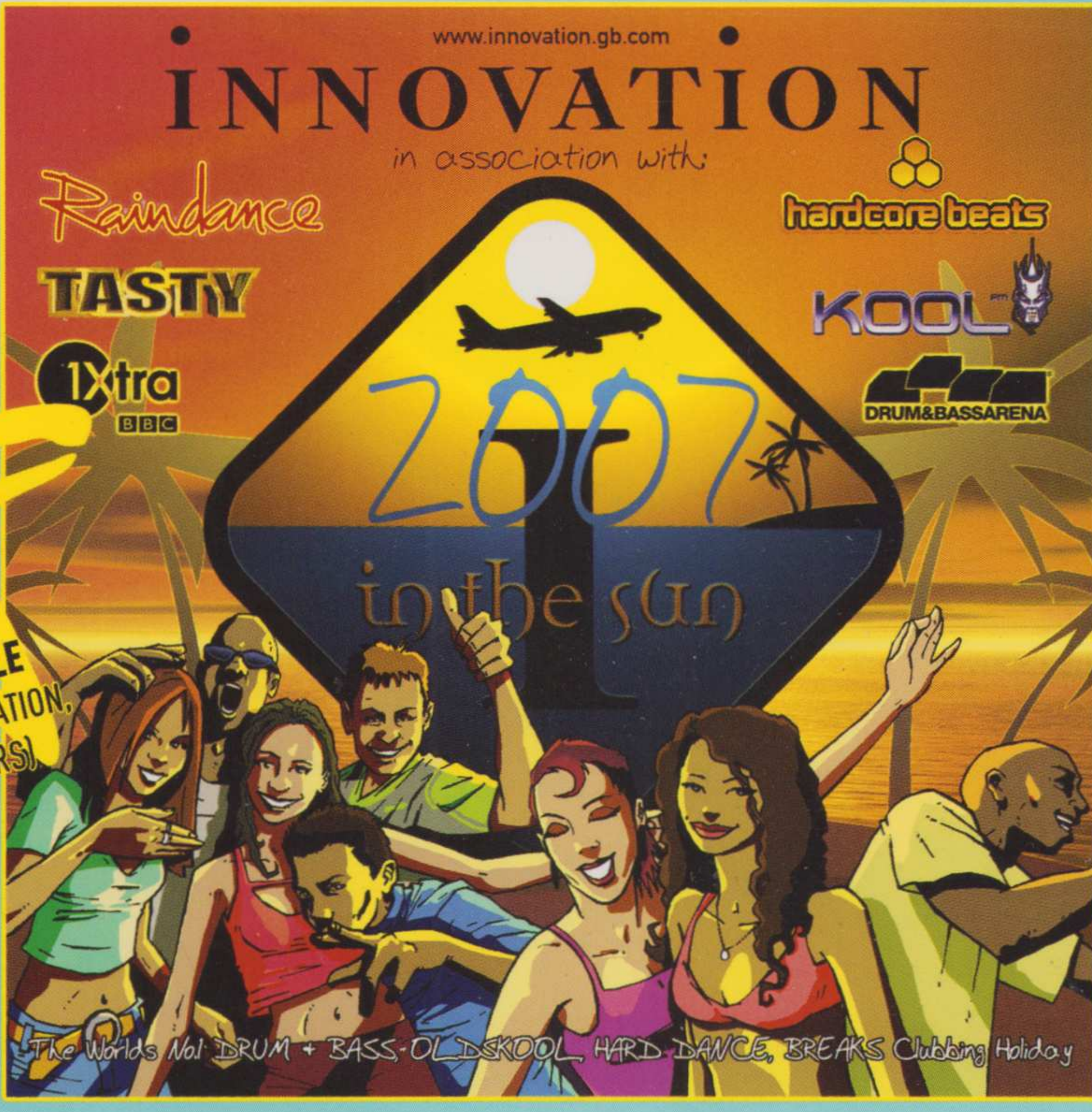

INNOVATION DRUM&BASSARENA KOOL

Drum & Bass

Andy C. Mampi Swift. Hype. Dillinjer. Goldie. Ed Rush. Die. Brockie. Fresh. Grooverider. Friction. Bryan Gee. S.M.O.K.E (Italy). Marcus Interlex. Tc. Hazard. Kenny Ken. Generation Dub. Nicky Blackmarket. Uk Apache Showcase. Noisia. Phantasy. Flight. Logistics. Drum Sound. L Double. Kane. Crissy Cris. Devious D. Swan-E. MC's: Profile. Ruffstuff. Xo. Spice. Flirt. Probe. Garry K. Modified Motion. Dj Ollie. Subterra. Network. Faction (Usa). Dj Bu. Dj Cham. Skibadee. Det. Eksman. Ragga Twins. Sp Mc. Shabba. Ic3. Fearless. Moose. Bassman. Uk Apache. 5ive-O. Rage . Fatman D. Verse. Five Alive. Fun. Mc Presha . K Eye. Low Qui. Mc Mood.

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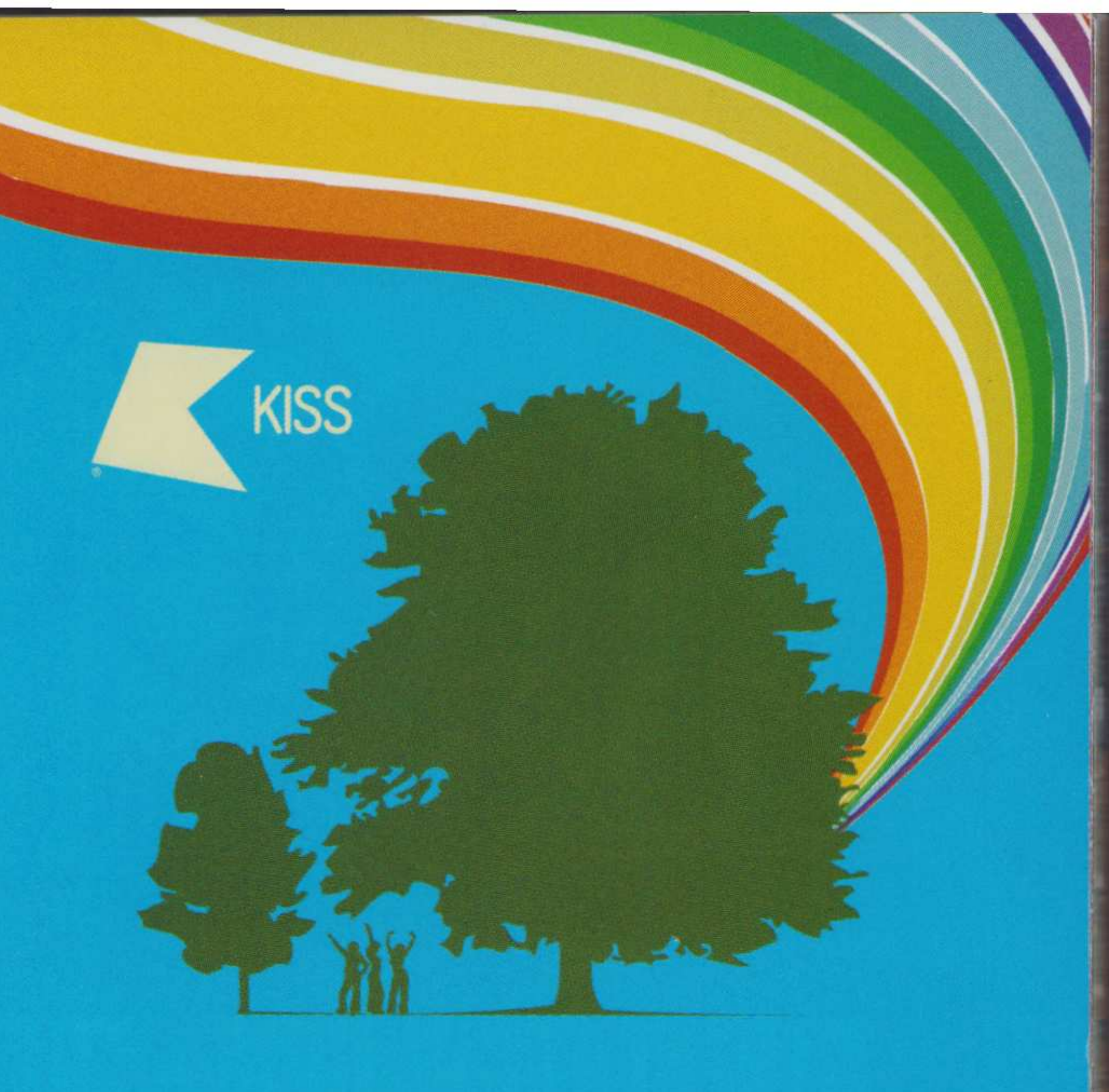

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ATM
WORLDWIDE
THE DRUM & BASS AND UNDERGROUND MUSIC CULTURE PAGES

EDITOR'S NOTE

Firstly, a big hello from ATM's new Editor. After nearly ten year's of writing and being involved with ATM, some might say it's about time! Seriously though, I'm excited about how this issue has come together, and hope that you'll enjoy the new content, like Jenna G's Guest Column (pg 11), or Ten Of The Best… Festivals 2007 (pg 22-23), as well as all of the regular features, reviews, news and charts that you know and love.

I noticed Krust in our previous issue, saying "Drum and Bass is the biggest UK musical export since Punk." It wasn't a newsflash, nor was it verbal hype. Punk encouraged the average man on the street to pick up a guitar, learn how to play three notes and form a band. Fanzines, clothing labels, club nights and record labels, all shot up in a tight and self-sustainable infrastructure. Ring any bells anyone?

Drum and Bass shares Punk's do-it-yourself philosophy. Show me a law that says you must have a qualification to play a part in D&B and I'll show you a Liverpool fan who actually wants Manchester United to win the league. Thankfully we haven't ended up with Punk's bad habits, like their penchant for spitting on each other. Can you imagine IC3 or Friction hacking up and spitting at the crowd? Err, thankfully, neither can I. The message here: spit grime not slime kids.

The beauty of this scene is that it allows people to create their own path, one that they genuinely love and are passionate about doing. Whether it's as a DJ, MC, producer, promoter, label-owner, journalist, photographer, engineer, the list is endless.

Music is life.

Mark OD
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myspace.com/djmarkod

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Photography: Zen Inoya, Becky Maynes, Nick Gramlick, Cleveland Aaron, Jake Green, Ewa Dudek, Liz Eve, Drew Ressler, Torben Paradiek, Rob Cheetham, Shifty B. Front Cover: Ram Records by Zen Inoya.

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Record Shop distribution: SRD, London · Tel: 020 8802 3000
Specialist Distribution: WWMD, Birmingham · Tel: 0121 788 3112
Newstrade: Warners Group, Bourne, Lincolnshire. Tel: 01778 393 313
Published by: Planet Media Publishing LTD.

ATM Worldwide is under new management & is now published by Planet Media Publishing LTD.
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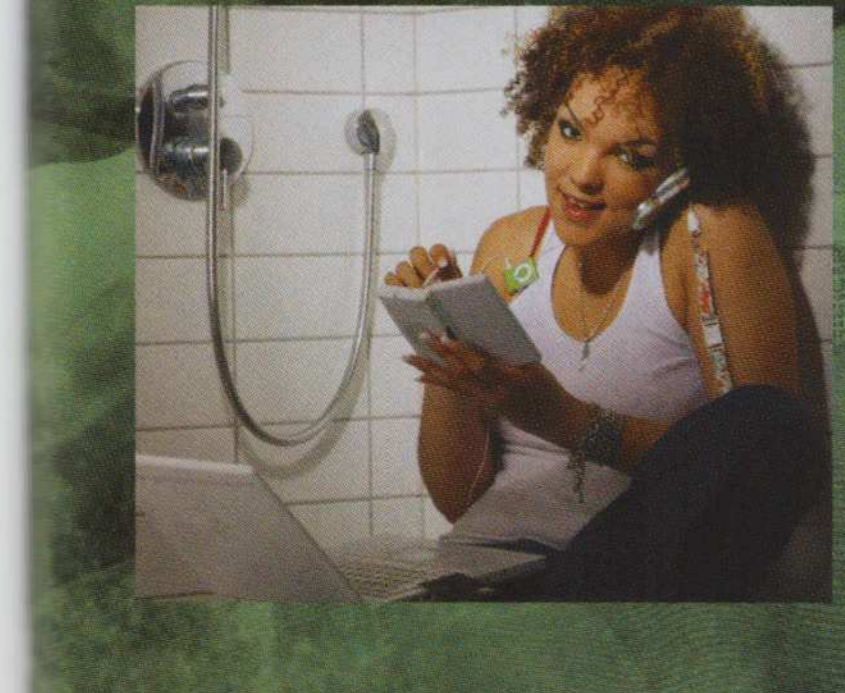
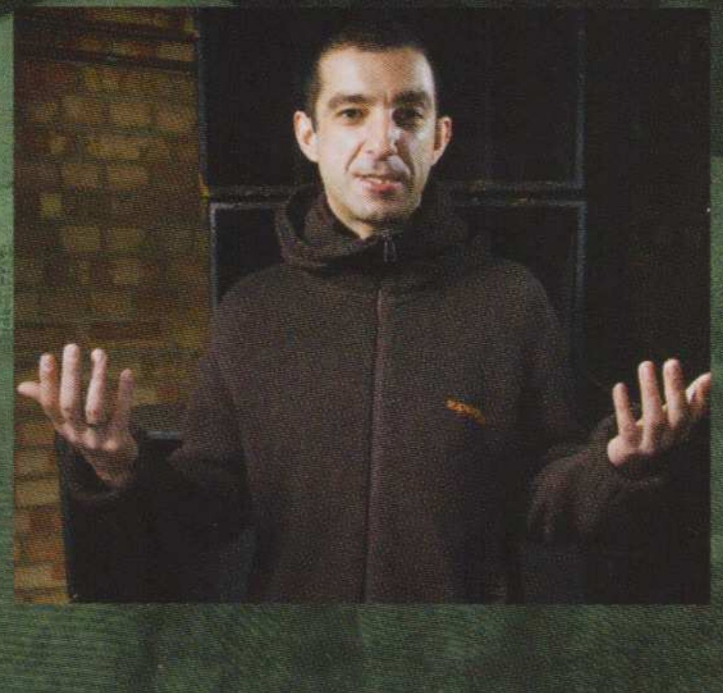



XTRABASS AWARDS 2007 RESULTS

After a frantic week of non-stop events around the whole of the UK, it was a surprise that anyone was still standing for the awards held on Sunday 11th March. The event, held in Notting Hill, represented the culmination of over 75,000 online votes, which were used to decide the winners. The evening featured live performances from TC, Jenna G, Dillinja, Skibadee and Ben Westbeech. The undisputed big winners were TC and Jenna G, who both scooped two awards. Legendary Drum & Bass DJ and producer, Dillinja, was awarded the 1Xtra Outstanding Contribution Award, as selected by 1Xtra presenters, recognising his prolific role in the Drum & Bass scene. The only controversy of the event came in Hype's acceptance speech, where he gave the media a tongue-lashing and cheekily plugged his new show on a rival station! Executive Producer of Specialist and Live Events, Ray Paul, stated, "It's great that 1Xtra is able to shine the spotlight on D&B, to extend our annual focus to include the awards and celebrate the achievements of the D&B community. We had an overwhelming response from the audience and the D&B industry, and look forward to making the XtraBass awards an annual fixture in our calendar." The ceremony was broadcast live on 1Xtra.

FULL LIST OF XTRABASS AWARD WINNERS

Best Breakthrough Producer: TC

Best Breakthrough DJ: Cyantific

Best Breakthrough MC: MC Dre

Best Club Night / Promoter: Innovation - Micky Finn / Lloyd Galloway

Best Live Act: London Elektricity

Best Single: Jenna G with Chase & Status - In Love

Best Album: Logistics - Now More Than Ever

Best Label: Ram Records

Best Website: Drum and Bass Arena

Best International Artist / DJ: DJ Marky (Brazil)

DJ of the Year: DJ Hype

MC of the Year: Skibadee

Vocalist of the Year: Jenna G

Producer of the Year: TC

XtraBass Icon: Andy C

1Xtra Outstanding Contribution Award (Selected by 1Xtra DJs): Dillinja

HOSPITAL RE-LAUNCH WEBSITE

Drum & Bass label websites are notoriously flakey - not being updated or just generally not existing. www.hospital-records.com has always been a huge success, providing you with all the latest Hospital news and info. It was due a makeover, however, and launching this month, expect to see a complete overhaul to the site giving a fresh outlook on all things Hospital. More news, dubs, events and galleries all await you on the revamped site, alongside a special dubplayer giving you sneaky high quality previews.

KEEPIN' IT CAZUAL

Brighton's Dubstep scene was early to develop. Due to its proximity to London and the attitude of people in the town, there's a lot going off now. Kid Cazual and his family of Dubstep lovers focus their efforts on 'Streamizm', their site dedicated to live and on-demand streaming of audio and video. Less of an online station and more of a multi-media delivery platform, Streamizm's ethos is clear - they are dedicated to 'spreading Dubstep on a global level' and providing a platform for artists whose tracks and mixes are in need of exposure. Kazual is aware that people who are passionate about the scene can't get enough audio. He wants them to have it, and for free too! The next Streamizm event is the Dub Police takeover on Thurs May 3rd, with N Type, Caspa, Rusko, The Others, and Crazy D joining forces with locals, Hijack, Reso Silkie, Conquest, Dman, H O D Kion, Unlikely and Roguestar. If you can't make it down to the Ocean Rooms, then listen live on Streamizm.

TAXMAN & JAILED?

The London based Disc Jockey Association (DJA) is about to revolutionise the way that DJs go about their business. The first association of its kind, upon becoming a member, DJs will benefit from a vast array of services that will save money and enhance their career. The benefits include: discounts at DJ Download & leading record shops around the country, recording studios, magazines and membership at Fitness First. There are also areas to upload mixes and tracks. However, the most interesting part of the package that DJA have to offer is the financial support. Due to a marked change in policy, the taxman is now hounding DJs and other people involved in the music industry, who they believe do not pay tax. Rather than get into some sort of international paper-trail style chase, Esentual (the DJ financial support company) can organise a DJ's money so that the minimum tax is paid, whilst everything is legit. Don't say we didn't warn you! www.thedja.com

R8 NEWS

Sheffield Dubstep label R8 Records makes its debut release in the middle of May. The 'Root Of all Evil EP' is produced exclusively by Rogue State (Bongo Chilli Records) and features legendary Jamaican vocalist, The Lone Ranger. The title track 'Root Of All Evil' features haunting vocals and a totally fresh style of Dubstep. The double B-side includes 'Soul Music', Rogues deep roller and 'Big Up From Sheff', the undisputed Sheffield anthem. To celebrate the release, the R8 crew are touring in May and June; May 3rd at DQ in Sheffield, May 11th in Nottingham at Manifesto, and on May 25th with Hi-Pressure at the Atrium in Leeds. Dates down south will come later in the year.

UK RUNNINGS RADIO SHOW

Here's one for the Hip-Hop crew. The recently launched 'U.K. Runnings Radio Show' is presented by Tricksta and features a mix of exclusive, rare and classic tracks. It all goes down on www.hhbradio.com from 8-9pm (GMT) every Thursday. Anyone interested in submitting a tune for the show, drop an email to info@wolftownrecordings.com.

A DARKER FLEX

L Double and his Flex record label set the bar for darker, rolling Jungle, back in the day, and now Huddersfield's shining star has launched DRKFLX Recordings. This imprint is geared around pushing the more experimental or darker sides of D&B. The first release is an album and future singles will come from some of the best Nu Skool producers in the game. This is not a label of compromise, the vibe here is musical and intelligent, but also dark and raw. Sound systems will be stretched to capacity with unconventional bass lines. The aforementioned album is due for release later this summer. Anyone interested in this enigmatic label, check www.drkflx.com for more info.

3D MODE MAYHEM

The first Thursday of the month is all about 3D mode. DJ Devize, with the dark lyrical force of Accapello & PM hosted by the twisted styles of Kindafunky, is not for the weak or faint hearted. The first event of this year happened to be Kindafunky master, 'Paul F's' birthday, so it was only right that they totally smash it, starting the year as they means to go on! For those who caught the show, if anyone recorded a copy, it would be greatly appreciated, as the celebrations were in full swing, but, unfortunately, the recording wasn't! If you miss a show they can be downloaded from www.3dmode.co.uk so you won't miss out on the 3D Mode posse doing what comes naturally. www.kindafunkyradio.com

RAVERS IN MALAYSIA

Malaysia can be described as a frontier for the various exported U.K. sounds. Based in Kuala Lumpa, the Loops Collective are pushing back the boundaries by promoting homegrown D&B. 'Sessions' and 'Massive' are both events held in The Loft (Zouk) in the country's capital. They describe their music as anything from '95 to '07, and encourage people not familiar with the sound to come and get educated. Newcomers to the crew, DJ Chi-Pulp & Azrea, join DJ Backslash, Nitrus, Eugene, Low and Sam(formerly Herbsvandor). If you're in the area, go and show some support. If not, make sure you check the site; www.loopscollective.com

VENDUBZ FIRST RELEASE

Up and coming producer from Wycombe, Vendubz, has cut his first vinyl in an attempt to promote his beats and gain some exposure. The vinyl is an exclusive white label, cut and distributed by Vendubz himself. At the time of press, the only outlets are, BM Soho (D'Arbley St), HMV (Oxford St), Hard to find Records (www.htfr.com) and Know How records (Camden). The tracks are 'Justify' and 'Digital Sundaze'. Check Myspace.com/vendubz for more info.

AFRO REGGAE

For any of those who remember, last year saw a massive cross genre fund-raiser aimed at generating enough income to run a radio station and music workshops in some of the poorest areas of Rio de Janeiro. The kids have taken to the studio like ducks to water and have already produced high quality jingles for the station. They've also done their first show for the station, with

OFFKEY

Since Offkey Recordings debut release back in 2005, the label has gone from strength to strength. Currently on their fifth release with The Sect EP, which is selling out left, right and centre in stores all over the world, Offkey Recordings was created in 2004 by Raiden, who wanted to bring a new direction into the scene, with a concept that bridges the gap between Techno and Drum & Bass. Raiden spent two years developing the sound and assembling a crew, signing life-long friends to the label; Propaganda, The Sect and Lethal & Khanage.

Offkey Recordings is planning a huge re-launch in March 2007 to coincide with many changes behind the scenes, namely the introduction of two new business partners to Offkey. Ichi joined forces with Raiden in late 2006 after his continued support for the label. Then, after some meetings, the pair invited Lethal to become a third partner, drawing on his business experience.

The re-launch will also bring about the new name 'Offkey Music', as well as a new website, featuring their own MP3 store, with tracks and exclusive remixes by Propaganda, Lethal & Khanage, Raiden, Temper D, The Sect and more, being readily available for you to purchase and download. The re-launch will coincide with another EP; the eagerly awaited Proket / Prode Apocrypha EP, featuring four truly amazing tracks.

Also look out for Offkey 006 - Lethal & Khanage – 'Jawbreaker' / 'Murkage' April 16th and Offkey 007 - Proket EP – 'Show Me'/'Guta'/'Kashad' and 'Skafander' (Raiden & Proket).

GIVE ME AN INSIGHT

Following his releases on Progress, Progress Ltd. and 13 Music, and his mix for Horizons on DOA, Brighton producer, Insight, is ready for the next wave. Look out for his debut 12" on Klute's Commercial Suicide and a 12" shared with ASC on Paradox's Outsider label, both ready to hit the streets. Also lined up is a 12" on Spirit's Inneractive label plus a remix of Saburuko's Latency on Progress Ltd. Certainly looks like a busy year ahead. As well as producing, Insight is promoting 'Carbon' in Brighton, which has just celebrated its third birthday. Check out either www.virb.com/insight or www.Myspace.com/djinsight for more info.

BABY ORIGAMI™
Stereo Panda

Electronic supergroup Baby Origami and Stereo Panda join forces to celebrate their mutual love of good beats and fresh threads by releasing the first Electro Green Baby Origami tee. Grab a slice now and find out more at : WWW.STEREOPANDA.COM

ONLINE EXCLUSIVE !

LIMITED EDITION
ELECTRO GREEN PRINTED T-SHIRT.
ONLY 50 AVAILABLE !

BABY PANDA GIVEAWAY

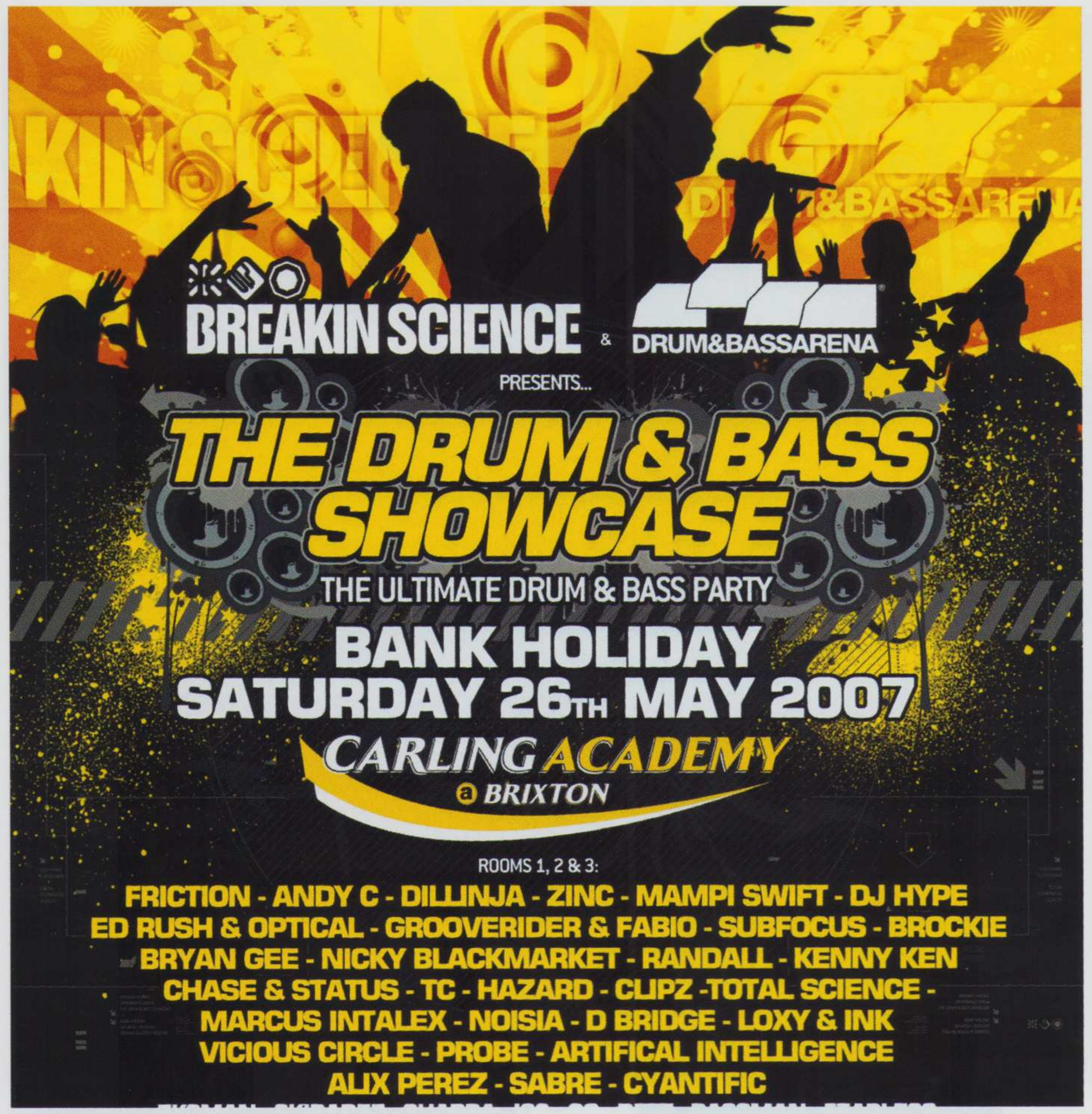
Originating from the French BMX scene, Stereo Panda started as a fearless French pro. flatland team, with the panda head as their emblem. The logo Panda gained a fan base and the rest is history. Stereo Panda's delirious and energetic designs take source in the American and Japanese youth culture with a touch of vintage imagery from the end of the '70s, early '80s.

To celebrate their love of Drum & Bass, they have joined forces with Baby Origami to release the first Electro Green Baby Origami Tee. The Electro Green Baby Origami is a limited edition of 50 pieces and is only available online at www.stereopanda.com.

To celebrate this link up, we at ATM have managed to procure three packs of Panda goodies. Each pack contains one limited edition Baby Origami T-shirt, one Stereo Panda new season T-shirt and one Stereo Panda cap. To enter, simply answer the following question:

Where did the art form of Origami originate?
A: Japan
B: Korea
C: China

Send your answer to: **comp@atm-mag.com**, with 'Baby Origami' as the subject title:



BREAKIN SCIENCE & DRUM&BASSARENA

PRESENTS...

THE DRUM & BASS SHOWCASE

THE ULTIMATE DRUM & BASS PARTY

BANK HOLIDAY

SATURDAY 26TH MAY 2007

CARLING ACADEMY @ BRIXTON

ROOMS 1, 2 & 3:

FRICTION - ANDY C - DILLINJA - ZINC - MAMPI SWIFT - DJ HYPE
ED RUSH & OPTICAL - GROOVERIDER & FABIO - SUBFOCUS - BROCKIE
BRYAN GEE - NICKY BLACKMARKET - RANDALL - KENNY KEN
CHASE & STATUS - TC - HAZARD - CLIPZ -TOTAL SCIENCE -
MARCUS INTALEX - NOISIA - D BRIDGE - LOXY & INK
VICIOUS CIRCLE - PROBE - ARTIFICAL INTELLIGENCE
ALIX PEREZ - SABRE - CYANTIFIC

BREAKIN SCIENCE GO SUPERSIZE

Described as the ultimate Drum & Bass party, this is undoubtedly one of biggest non-festival lineups you could hope to see anywhere in the world. Following a highly successful NYE event, an award for promotion and a monumental leaving event in March, Breakin Science are ready to move on. Quite simply, it's a ten hour long, 4,500 capacity party hosted by 30 of the scene's very best DJs and 21 of its finest MCs, with the Funktion One sound system for the entire night's sound output. Nice!

DJs: Dillinja, Andy C, Mampi Swift, Friction, Zinc, Grooverider & Fabio, DJ Hype, Ed Rush & Optical, Brockie, Subfocus, Marcus Intalex, Bryan Gee, Artificial Intelligence, Total Science, D-Bridge, Loxy & DJ Ink, Sabre, Alix Perez, Cyantific, Vicious Circle, TC, Clipz, Randall, Nicky Blackmarket, Probe, Hazard, Noisia, Kenny Ken, Chase & Status.

MCs: Skibadee, Eksman, Fearless, Shabba, IC3, Fun, Dett, Fatman D, Herbsie, Bassman, Foxy, SP, 2Shy, AD, Stapleton, Ruthless, Rhymes, Five Alive, Blacka, GQ, Verse, Rage, Lowqui.

The fourth room will be controlled by the Forum Heroes alongside a selection of competition winners including DJ Aggers, Snige, Escape and Physikal.

The date is Sat 26th May @ Carling Academy, Brixton. Tickets are £18 + booking fee until May1st so grab them quickly. www.ticketweb.com. The night will also be filmed and broadcast from Drum & Bass Arena - **www.breakbeat.co.uk.**

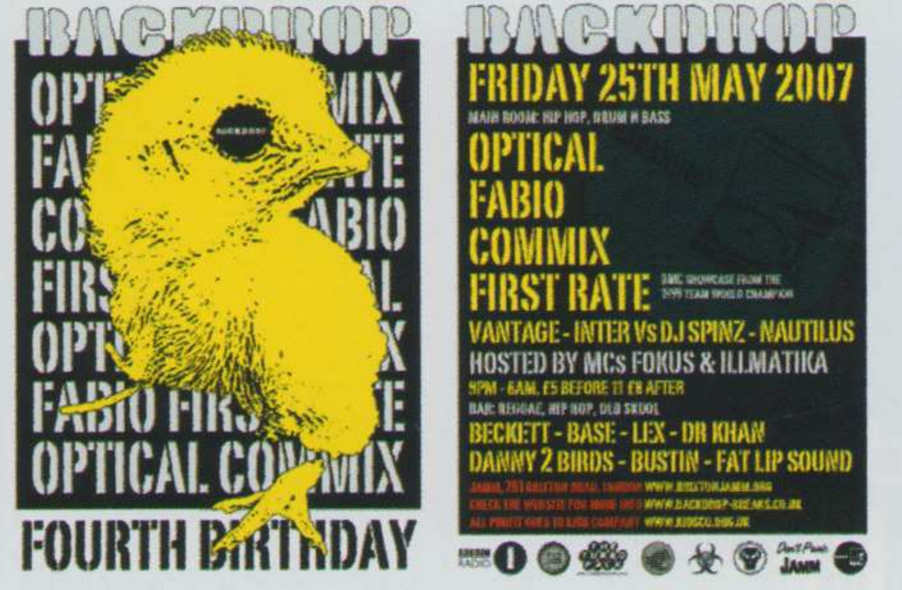
COMMIX LP ON METALHEADZ

This is shaping up to be one of the biggest and most important releases of the year and has been getting support from right across the Drum & Bass board. The latest news is that its set for release in late summer, with a 12" sampler due in July. The bits we've heard from it are awesome deep, dark and mouth-wateringly good. The album is also likely to have some Techno numbers. Keep your ear to the ground for future developments.

METROPOLIS

METROPOLIS

Clubbing giant Metropolis return for another Warehouse Project in Manchester on 27th May. Last year's 3000+ sell out event, in the former Boddington's brewery warehouse, was widely acknowledged as one of the best parties of the year, by performing artists and punters alike. This one sees a line-up of Pendulum, Friction, TC, Foreign Beggars, Yoda, Mark OD, Prophecy and more. Also look out for the Metropolis Vs AWOL tent at The Gatecrasher Festival on the same date in Leeds.



Music & Birds Productions present

BACKDROP

FRIDAY 25TH MAY 2007

OPTICAL
FABIO
COMMIX
FIRST RATE
VANTAGE - INTER Vs DJ SPINZ - NAUTILUS
HOSTED BY MCs FOKUS & ILLMATIKA
BECKETT - BASE - LEX - DR KHAN
DANNY 2 BIRDS - BUSTIN - FAT LIP SOUND

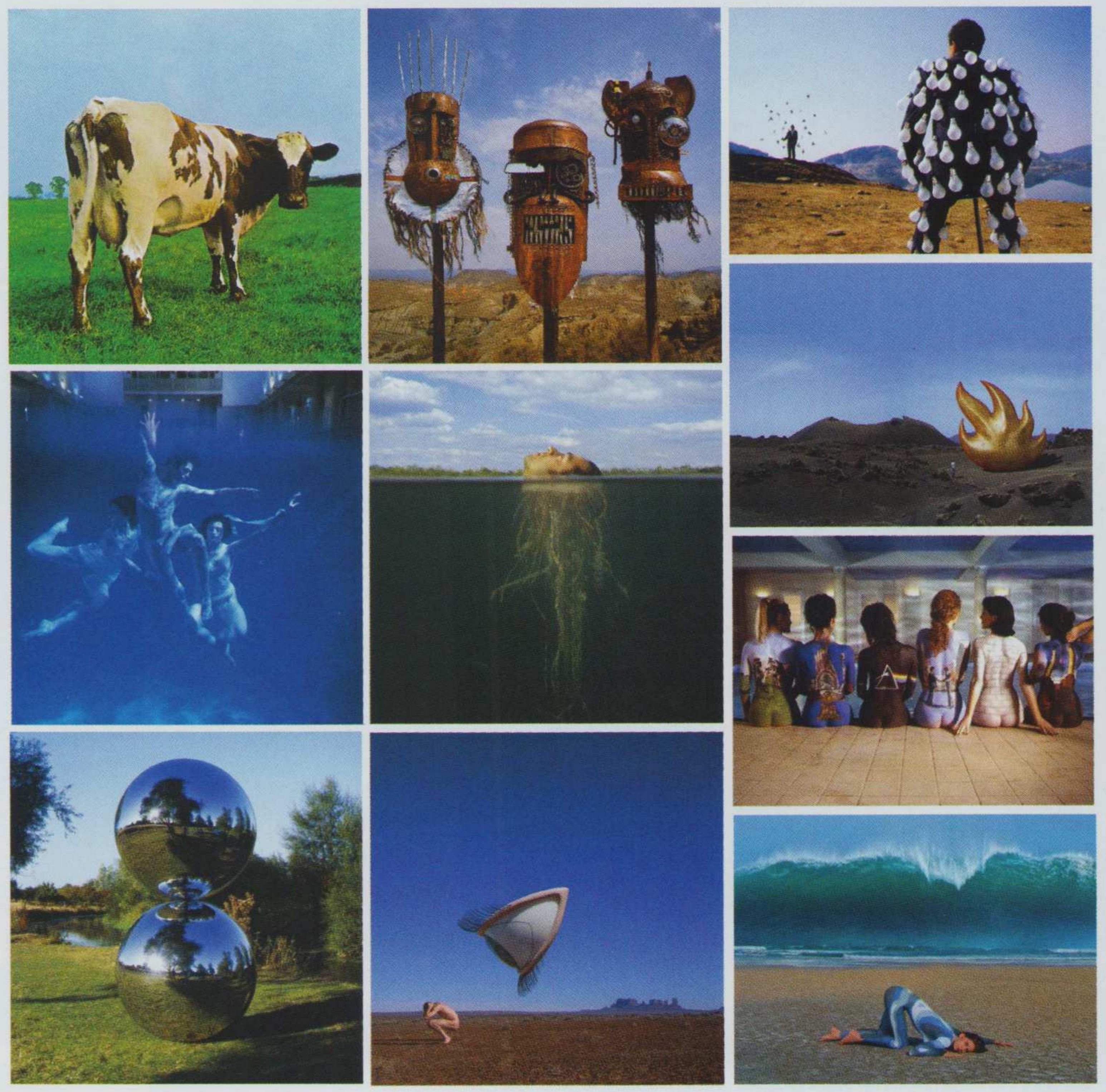
BACKDROP CHARITY EVENTS

Hats off to the Backdrop promoters, as their events are promoted to raise funds for kidsco.org.uk, a charity that helps troubled young people in need. It's refreshing to see people putting on nights, not just to try and make a quick buck or for personal kudos, but to put something back into the community. Their line-ups show a real knowledge of quality music as well. This one sees men of the moment Commix, joining Optical and First Rate (DMC Champ), to drop the D&B and Hip Hop in the main room, while Beckett Dr Khan and many more, spin Reggae and Funk in Room 2. It all takes place on Friday 25th May at The Jamm, Brixton Road, London and entry is only a fiver if you get there before 11pm.

CRITICAL

CRITICAL RECORDINGS

Out very soon is the latest installment in the Critical release schedule: Chris Su & Concord Dawn – 'Sacrifice' / 'To Heal', which has been receiving warm support from many DJs within the scene. 'The Maiden Voyage', by current rising star Icicle, sees him teaming up with fellow Dutchman Nymfo from the infamous Redzone crew. Once again label boss Kasra has got his A&R skills honed to perfection on this one. Talking of Kasra, you can listen to the collaborations he's been up to on his MySpace - www.myspace.com/kasracritical - which includes hot new tracks with D Kay, Cyantific and Lomax. If that's not enough, news reaches us that releases are scheduled from Lomax, Breakage, Sabre & Fracture and their will be Critical's first album project in the form of 'All Sounds Electric'. All audio for Critical releases can be found at www.criticalmusic.com



TAKEN BY STORM

Taken By Storm is a fascinating selection of the best album covers designed by Storm Thorgerson over the last 35 years. Storm works with photography to produce incredible works of art. It also contains new material from the last six years, none of which has been previously published in book form. A must-have for both art and music lovers!

Storm has worked for artists across the board and this book reflects the many different styles that he has produced. It's a fantastic source of inspiration and some of the shots are fully breathtaking. For more information on Thorgerson and the book, head online and check his website @ www.takenbystorm.us.

ATM have managed to get hold of three copies of this great book, and we're giving you the chance to win a copy so that you'll have something to stare at after you get home from the rave. Trust us, you won't be disappointed...

To win the book, answer the following question:

Who famously made a piece of art out of an image of Marilyn Monroe?

Send your answers to: **comp@atm-mag.com** with 'Taken By Storm' as the subject heading.

Passion & Schowi - two superstar DJs from Germany who were touring South America. They borrowed the studio of the Drum & Bass crew in Rio, as their studio was currently under construction. They have started laying the carpet and putting in the acoustic materials on site in the favela, and, once the equipment is in, the radio station will be fully functional! Izzy Fairbairn would like to thank everyone who has helped and supported the project..www.afroreggaedigital.com. For the latest on the project, please check out the blog at - www.Myspace.com/afroreggaedigital.

THE MAD HATTER RETURNS

After the phenomenally successful NYE event, the Sheffield promoters, Junglist Alliance, Headcharge and Dubcentral, link once more to bring you 'The Mad Hatter's Summer Ball' on Sunday May 27th. The event, held in the Corporation, features top artists from a range of genres. In the JA room, Kenny Ken is dropping a '96 set, alongside Benny Page, Dubstep legend, Benga, and the whole JA and R8 Records crew. Gracing the mic for both Jungle and Reggae PAs, is spiritual mentor of the JA, Daddy Freddy. He'll be joined by Juiceman. On the Dub vibe, Mark Iration will be dropping his trademark Steppas, alongside U.K. Ragga superstar, YT, and the Dubdadda. Lab 4 will also be there. Tickets available on Skiddle.com

ADVICE FROM DJ SAPPO

The next vinyl out on DJ Sappo's Advisory label (12th release), is a remix single of Sappo's track, 'Pay The Price'. Rhythm Beater and Mutated forms both provide their own version on this vinyl. Number 13 on the label, is the 'Unlucky for Some' E.P.

SKIMROCKING

Kent's very own Skimrok Recordings, owned by Bandit, has joined forces with Nottingham's very own DJ EvilQuest, who now manages the label under the new label name Skimrock/Project1 Recordings, with April seeing promos of the next release to hit the shelves. Under the new look and name is Ed Solo & Bengal's 'High Flyer/Hot Point' single. This is the fourth release of many to come from Skimrok/Project1, and the Skimrok/Project1 camp are getting the fifth release ready from their very own EvilQuest. Skimrok/Project1 have a free mp3 download section on their site www.project1recs.co.uk , where you can find full free tracks from EvilQuest. No sign up, no fee, just free music. www.myspace.com/skimrokproject1 / www.project1recs.co.uk

TOTAL SCIENCE

One of the most successful duo's in the business have their new single out this month (May 2nd) Red Kooga' is another collaboration with Brazilian bad boy, DJ Marky, and features the vocals of Ayah. The tunes have received plenty of air and club play from the likes of Annie Mac, Flight, and even Pete Tong!

UPDATE ON GRIT WEED

For those who don't know, the U.K. has been coming to terms with market -flooding quantaties of contaminated cannabis since late last year. A successful and ongoing operation to exterminate any cultivation on home soil resulted in complete drought, which opened the door to these contaminated imports. Although it seems that most areas are seeing a decrease in the strain which contains silicon beads (giving the gritty feel), a second type of contaminant is now believed to have become very widespread. This cannabis has been treated with the product 'Brix +', which is a sugary, starchy solution applied to the plant during growth. Although the immediate physical damages might be less than noticable than with gritweed, noone really knows what the long term affects are. Our advice, as ever, is to leave it well alone.

CHRONIC ANYONE?

The next tunes on the legendary Chronic imprint (35 & 36) are ready to go. The first release are remixes of tracks done under the name Monoman; a secret alter-ego for DJ Die. The remixes on both sides come from G Dub and are of the track 'Dirty Games'. Both Part 1 and Part 2 of this incredible vinyl have been getting rinsed out. Also fresh out from Chronic is number 36, a combination of Subwave's 'So Twisted' and Ninebar's 'Stand Up'. 'Big Bad & Heavy - The Mix Album', features Fire Fox, Afro Kid, Trinity, Nine Bar, G Dub, Tommy Boy and many more.

FREQUENCY FM

As the North's only specialist D&B station, Frequency 88.1fm has been broadcasting over a 50 mile radius across West Yorkshire every weekend since 2006. With an emphasis on great music presented by the finest artists the city has to offer, Frequency has gone from strength to strength, associating with esteemed local nights and helping to build a thriving scene in the city, as well as giving their DJs and MCs the exposure that all up-and-comers need. With a quality web stream available at www.leeds-drumandbass.co.uk, it's only a matter of time before Frequency gets the global recognition it deserves! As well as claiming northern star DJ, Steppa, as a resident, the station also has regular high profile guests, often linking with artists who have come up North for a booking.

HOSPITALITY AT HEAVEN

May 25th sees the return of the night Hospitality at Heaven, and there's no let up in the line up as Hospital's finest - High Contrast, London Elektricity, Danny Byrd, Cyantific, Logistics & Nu:Tone - are joined by legends Blame and Dillinja. On the mic, expect something extra special as, alongside Wrec, Dynamite and SP, they bring you Natalie Williams and the incredible Diane Charlemagne. Subtitles will be rockin' the bassbins in room two with Teebee b2b Calyx, Break b2b Nosia, whilst FWD>> and the Part Time Heroes complete this audacious line up. Believe the Hype - you will not be disappointed!

NUTONE 'BACK OF BEYOND' LP

With a full spread anthems doing the rounds on Dub this spring, NuTone's second album is ready to drop. His first long player, 'Brave New World', was a high point of 2005 and marked him on the map, containing the classic 'Spread Love' rmx, as well as the massive 'Strange Encounter', featuring Natalie Williams. The new album, 'Back of Beyond', features some old friends and a few new collabs, including Sheffield vocalist Pat Fulgoni on the hybrid House anthem and current Fabio favourite, 'Beliefs'. Check out www.hospitalrecords.com for more info on the album and accompanying DJ tour.

HIGH CONTRAST IS COMING

With 'Everything's Different' topping the Drum and Bass charts and the huge 'If' being rinsed on dubplate from Andy C to Fabio, Hospital have confirmed that High Contrast's third album is coming this Autumn. Without doubt one of the most highly anticipated long players this year, expect High Contrast to raise the bar once again. Don't Sleep!

RENEGADE HARDWARE

RENEGADE HARDWARE

REVELATIONS LP
CD MIXED BY LOXY
HWARELP01 / HWARECD01
OUT NOW

A) **FOOTPRINTS** - SPIRIT
B) **GRUDGE BORE** - LOXY, DJ INK & FULL CLIP AUDIO
C) **KILO** - ASPECT & GREMLINZ
D) **NIGHT PEOPLE** - VICIOUS CIRCLE
E) **MORTAL FEAR** - PHOBIA & JUBEI
F) **BEIGE** - PERPETUUM

VICIOUS CIRCLE
WELCOME TO SHANKTOWN EP
HWARE02
OUT NOW

A) **AMITYVILLE**
B) **CERBERUS**
C) **WELCOME TO SHANKTOWN** FEAT NOCTURNAL
D) **PANDORA'S BOX**

ABOVE THE GAME SAMPLER
HWARE03S

RELEASED : MAY

A) **KRUNK TIME** - PHACE
B) **CONSCIOUSNESS** - CHRIS SU

ABOVE THE GAME LP
CD MIXED BY DJ INK
HWARELP02 / HWARECD02
RELEASED : MAY

A) **ABOVE THE GAME** - DJ INK, CASTOR & FULL CLIP
B) **JUST A NOD** - PHOBIA
C) **WORKOUT** - VICIOUS CIRCLE & UNIVERSAL PROJECT
D) **DOWNER** - GRIDLOK
E) **DEVILS ADVOCATE** - LOXY & MUNK
F) **DESTROY** - SKC
G) **SHAPE OF THINGS TO COME** - CALYX & TEEBEE
H) **1000 YEARS** - EBK
I) **EVACUATE** - MISANTHROP
J) **BLINDFOLD** - NPHECT & DIZPLAY

barcode

CURRENT VALUE VS DONNY
EVIL HAS A NAME EP
BWARE02
OUT NOW

A) **AMPUTATION VIP** - DONNY FEAT BLIK & DJE
B) **THE FORGOTTEN** (CURRENT VALUE RMX) - DONNY
C) **ELEMENTAL MIND** - CURRENT VALUE
D) **TUNNEL VISION** (DONNY RMX) - CURRENT VALUE

TROUBLE ON VINYL

SFR
TWARE01
OUT NOW

A) **HYPNOSIS**
B) **REBOUND**

RENEGADE RECORDINGS

MUTT
SCARBOROUGH EP
RWARE01
OUT NOW

A) **HANDS FREE**
B) **SUMMER THING**
C) **THE SAME WE ALWAYS FEEL**
D) **YOU'LL SEE**

WWW.MYSPACE.COM/RENEGADEHARDWARE2K7
DISTRIBUTED BY SRD 020 8802 3000

RENEGADE HARDWARE CELEBRATES **10 YEARS @ THE END CLUB** FRIDAY 1ST JUNE 2007 : WWW.TICKETWEB.CO.UK

guest column

words: Becky Maynes

UP CLOSE & PERSONAL WITH JENNA G

Ez ya'll and welcome to this side of the page! I'm taking control for the next ten hundred words or so; it's Jenna G on da M.A.C, D&B warbler, 1Xtra radio presenter, uncrowned guest list queen, Olympic gold shopper and self-confessed digital girl.

Yeah, that's right, I'm coming out and I ain't ashamed to say it; I'd die without a wi-fi connection, I Google potential dates and I don't get people that still aren't on MySpace. I'm a digital girl caught up in the 0s and 1s all around us. I step out of my front door every morning with my friends online and clipped to my jeans and my lime green Shuffle, with 300 songs fresh from various AIM suppliers (Redeyes, Spin Recordings, Benin G). My dogs, Henry G & Nay, are chilling in my backpack waiting for the tube when they get walked and fed, and if there's time, a little Frisbee. My laptop's squeezed in there too, packed with my work, emails, songs, pictures from the past five years, plus a hard drive full of TV shows and movies. My life is on my back and in my pockets. I'm not chained to a desk or certain space; I'm out and about in the digital world.

It's not just me though. Looking around at the people commuting I realised just how much new technology is shaping all of our little worlds. Look at mobile phones; everyone has them. Shy FX usually has two or three at any one time. OK, so do I, as do most of the D&B fraternity. How many times has your phone come in use this week? The latest football scores sent by text, perfect for those global commuters like Bryan G! Caller ID to avoid that mistaken recipient of your number last night! Setting the alarm on your mobile to go off in a ring tone stylee mid-way on that first date - the make or break call - we've all done it, right? All these things have now become priceless.

Just as useful are the MP3 players and all that audio travelling weaponry we arm ourselves with nowadays. We don't want to listen to someone's conversation about blah at 7 o'clock in the morning, so we plug in, turn it up, press play and switch off! Add the Nintendo DS to the popular weapon of mass aloofness, and tube journeys fly by nowadays. Don't talk to me; I'm busy walking my dogs, playing Sudoku and brain training after a hard day's studio blazin'. How cool is that? I'm resetting the balance! There's more to the ride home than talking to strangers; like figuring out the dope ass vocal sample on Alix Perez's latest project? Or trying to work out another rhyme for Baby Origami, other than salami…

It's a sign of the times. Communication doesn't have to be physical to make an impact or mean something. That's the pure joy of this whole digital revolution; the convenience of our interaction doesn't rely on being in the same place or even time zone as the people we want to be around. You can have them in your back pocket, in your front room on video conference or in between the sheets! Not being kinky or anything - hear me out on this one. When I'm on tour or I can't sleep, I have my sidekick by the bed, I leave AIM on to listen out for the crew back home and catch the latest gossip if there is any.

A Sides hit me up one night from Australia, it was like 4 o'clock in the morning and he's sat with my old neighbour Joe from Manchester who moved out to Oz ten years ago! Random as hell, but it didn't stop there cos Joe put me back in touch with his sister Sarah through MySpace and about a month later I met up with her in Brazil when I was singing at Marky & Friends. It was crazy! The last time I saw her was in rainy Manchester seven years ago and here we were on the other side of the world sunbathing. I emailed pictures of us in the pool from my sidekick to my sister back in England, Sarah's old baby sitter. We were all freaking out like women do in those situations. It was real and instant; a golden digital moment. I said it first, Kodak, hands off!

That's the kind of communication I like; the sort that matters, and my digital world allows for this with ease. So many times I've been in conversations with someone, needing to know the answer to something or get the confirmation of some fact. A quick tap on the old sidekick and I've had the response or answer in seconds, thanks to whoever was online or the digital encyclopaedia that is Google. Whatever you need to know, you will in less than 4.6 seconds, even if you've spelt it wrong!

Most of 'For Lost Friends' was written over the net; ideas, song structures, and suggestions going back and forth. I think I would've gone crazy if it had taken any longer to get it together, and with everyone spread out and with so many different schedules, AIM was a blessing. The digital world kept that instant inspiration alive and that's what I love most about my gadgets and gizmos; everything is a click away, as much or as little in whatever flavour I'd like.

It's freedom, I swear, and I'm lovin' it. I know you are too. Your pages on MySpace, YouTube and the like are original, entertaining, revealing and oh so real. I hardly watch telly anymore and I used to be the original telly addict. Now I'm all like, "Why should I be dictated to by time slots and channels that are no longer available on my newly named cable provider?" Fucking chiefs! I've got YouTube, Dailyspot and the rest. I can watch whatever I know will entertain me whenever I want. Pay per view, my arse! You're late bruv!

Madonna said it in the '80s. Well OK, she said "material", but it kind of boils down to the same thing. No PayPal, MySpace or an Instant Messenger, then you're in the dark ages, mate. We're living in a digital world and I am a digital girl, or is that a techno snob?

www.myspace.com/j3nnag

calyx & teebee - ATM Issue 71 Cover C

calyx & teebee

ATM Issue 71 Cover CD Feature

words: Ben Hobson pic: Rob Cheetham

Like a dynamic duo without the Lycra, the production partnership of Calyx and TeeBee isn't a new relationship by any means. They've been mates for a good ten years or so and have been known to join forces on the odd occasion, producing their distinctive sound for the rest of us to enjoy before heading off in new separate directions. Yet it seems their worlds have moved full circle and they've now officially joined forces on a new album called 'Anatomy', due for release on their brand spanking new label, Momentum Records. It seemed like the ideal time get them into the studio for a mix, to get a taste of the sound of things to come...

Alright then Gents, how's it going? We've got plenty to talk about, as you two have been incredibly busy, but first things first, let's talk about this cracking little mix you've done for this month's ATM cover CD...
Calyx: The mix is an intensive hour working through the sounds that we're into and the producers we're into. We used three decks and spent a lot of time looking at selection and working out a real nice flow. It's got a few bits from the new album, plus it's also got the first remix we've ever done together, so that's pretty cool. We've done a remix of a Break track called 'Submerged', which we start off with, and then there are quite a lot of forthcoming Subtitles tracks, alongside the likes of Break, Audio, Spor, Phace, Noisia and a little smattering of other bits and bobs. We've even got a couple of cheeky VIPs on the mix as well; there's a VIP from Phace of one of their tunes called 'Brainwave', and another, which we're really keen on, Spor's VIP of 'Knock You Down', which switches tempo half way through and then crashes back in again with beats and bass. It's heavy!

TeeBee: When we got asked (to do the mix) we just wanted to reflect on the stuff we are feeling, as well as bringing in a balance with some deeper stuff; kind of the same as we are doing with our DJ sets.

There are a large number of our European brothers on this mix, which is a nice change to mixes that often feature nothing but U.K. based producers. Was this a conscious decision?
Calyx: There are people coming up through the scene like Nphect from Germany, ElectroSoul System from Russia, EBK who is actually U.K. based, and Misanthrop again from Germany, who reflect for us the vibe that we're trying to project, which is that of the epic, twisted and futuristic side of D&B. We're into all styles, but we certainly prefer the music that isn't specifically dance floor orientated. It just happens that these guys are from Europe. TeeBee is developing this knack for plucking up-and-coming German talent. There are loads of new German producers coming out with amazing tunes. ElectroSoul System is making some really diverse and quality stuff too.

TeeBee: To be honest, I don't feel there are any up-and-coming producers on this mix CD, besides Nphect from Germany. Phace, Misanthrop and Noisia are all massive now in the harder and darker side of the scene, and Phace have even got their debut album out right now on Subtitles. We simply put stuff on there that we play and that we know goes down well.

Calyx: I think that over the last few years where people originate from has become irrelevant, not that it was relevant, but people always had these assumptions that if it was from the U.K. that, for some reason, it was more authentic, where as my sets are now dominated by international artists and have been for years. Again, back to Germany, they've started to cultivate this amazing, clinical, twisted, German sound and the same thing goes for Hungary, with Chris SU and SKC and all those guys.

Any particular favourites on the mix?
TeeBee: There's a few things on there, so it wouldn't really be fair to single out just one, and I'd also like the listener to make up his/her own mind without us clouding their judgment.

Moving onto the album, let's regress a little and find out how you two started working together?
Calyx: We first linked up when we first started producing. We were both signed to two labels, Moving Shadow and Rugged Vinyl in about '97/'98 and we just struck up a really good friendship from that moment onwards. We didn't actually collaborate together for several years. We were just waiting until the time was right I guess, but as soon as we started making tracks together, we just both found that we had this good chemistry in the studio; bringing the best out of each other and just a really strong mutual respect - an equal partnership. It's all about having confidence in the other person too. The first tunes we did together - 'Follow The leader' and 'Cyclone' on my debut album on Moving Shadow - were really well received, so we thought we'd do some more. We did 'Quest', which was on Subtitles and then got stuck into this album. We must have started this album about a year and a half ago now. We've spent a massive amount of time on it!

TeeBee: Especially the bass aspect of it all. Some of those b-lines took us a joint effort of five months to get together. The amount of processing that has gone into it is just plain stupid.

Calyx: We just wanted the ten tracks to be as epic and to have as much depth as possible. We wanted to portray a meaningful piece of work that reflects the detail and the effort that we put in every sound.

TeeBee: We don't care about disposable music. We don't just make music for the dance floor. That's just silly because it means that you're limiting yourself so much creatively, and also a loop that runs for five minutes is just boring to me. We took it to the clubs, to cars, our iPods; our album is a proper album, not just a collection of disposable DJ tools. I stand by that.

How did you go about actually making the album, especially as there is a fair old bit of sea between the two of you?
Calyx: One of the slight hindrances in the early days was that he lives in Norway and I live in London, so we've had to make the album split between the two, but the biggest issue was just finding the time. In the last six months though, with the advent of video chat and things like that, we've found that we've been able to work really efficiently. With me working in London and him working in Bergen all we have to do is send Logic projects back and forth and we can work on that same arrangement. We can sit there listening separately whilst having a face to face chat. There is no substitute for being in the same studio, but all that technology has helped a lot. Before all that, we had big mixing desks and a different set up in each studio, where as now, they're identical. There is a little sentimental part of me that misses all the old equipment, and we often dip into the old Emu for samples and effects, but it's also such a relief to escape it. Anyway, the power and range of plug-ins these days has reached a point where you can't tell the difference.

TeeBee: To be honest, the way we work is so good. We have total confidence in the other person's ability to bring the right stuff to the table, and doing the projects thing in Logic has revolutionised the way we work as a team. We are no longer dependent on being in the same room. We simply start something and then AIM the whole project over to the other person and he takes it further. Many of the album tracks were started together though, and about half of them we finished together as well. But honestly, we are so alike and we both bring our own unique set of skills that totally fill out the finished product. Plus, we really just wanted to do what we feel gives us the greatest challenge and this album has, by far, been the greatest challenge for the both of us. We are so happy though, and even if we make no money and everybody hates it, we learned a lot and have really poured our hearts and souls into this. I think more than anything, we've taken our sound and perfected it to the best of our ability.

I'm going to assume that you've listened to or perhaps are listening to the mix whilst reading this, so you will have formed part of, if not a whole, opinion by now of what this dynamic duo has to offer. For those of you who have haven't quite made up your mind yet, take this into account - how often do you hear of people in Drum & Bass these days (where tunes have a shelf live of about 35 seconds) who take a year and a half to make an album just to get it sounding right? That's a rhetorical question by the way.

ATM ISSUE 71 COVER CD TRACKLISTING
MIXED BY CALYX & TEEBEE

01. BREAK
SUBMERGED (CALYX & TEEBEE RMX) - SUBTITLES

02. VERSE & SP
SURRENDER - CRUNCH

>> CALYX & KONTROL
SET ME FREE - THUNDEROUS AUDIO

03. NPHECT
CREDO - SUBTITLES

04. SPOR
KNOCK YOU DOWN VIP - DUB

05. CALYX & TEEBEE
ALL THAT REMAINS - MOMENTUM

06. NOISIA & MAYHEM FEAT. KRS 1
EXODUS - VISION

07. CALYX & TEEBEE
TELEPATHY - MOMENTUM

08. PHACE
BRAINWAVE VIP - DUB

09. SPOR
SUPERNOVA - LIFTED

10. AUDIO
MISSING - SUBTITLES

11. SPOR
MOLEHILL - SUBTITLES

12. LOMAX & KASRA
THE WARRIOR - CRITICAL

13. CALYX & TEEBEE
WARRIOR - MOMENTUM

14. BREAK
WHERE ARE YOU - SUBTITLES

15. PHACE
KRUNK TIME - RENEGADE HARDWARE

>> CALYX & TEEBEE
FIND YOURSELF - DUB

16. ELECTRO SOUL SYSTEM
THE VISION - SUBTITLES

17. BREAK
LET IT HAPPEN - SHOGUN

18. BREAK
CHAOS THEORY - SHOGUN

19. PHACE
RESERVOIR - SUBTITLES

20. CALYX & TEEBEE
THE SHAPE OF THINGS TO COME - RENEGADE HARDWARE

21. SPOR
THE RESISTANCE - LIFTED

22. BREAK
THE DRONE - SYMMETRY

23. CALYX & TEEBEE
THE QUEST - SUBTITLES

24. MISANTHROP
VIPERFISH - SUBTITLES

25. EBK
1000 YEARS - RENEGADE HARDWARE

26. NOISIA & TEEBEE
SHOWER FOR AN HOUR - SUBTITLES

27. KONFLICT
THE BECKONING - RENEGADE HARDWARE

28. CALYX & TEEBEE
CYCLONE - MOVING SHADOW

ATM
WORLDWIDE
THE DRUM & BASS AND UNDERGROUND MUSIC CULTURE PAGES

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words: Jesse Keene

klashnekoff

A Tussle With The Beast

The UK Hip Hop scene has witnessed many acts float through its hallowed halls. Some have left their imprint and set high standards for others to follow, while others have just done their thing and added more weight to the cause. Klashnekoff has managed to do both of the above. The North London based MC made his mark with singles like 'Murda' and 'Black Rose'. The twisted lyrical content showed a deep-rooted honesty about his surroundings. He has now cemented his name as one of UK Hip Hop's leading lights, although the climb has not been easy and is far from over.

His most recent project has seen him team up with producer Joe Buddha and work with artists from both sides of the Atlantic and beyond. The contributors include Kyza, Skriblah, Kool G Rap and Capleton; it's an incredible line up for a debut album, which almost begs you to find out more about this larger than life individual. ATM caught up with him to pose a few random questions. Read on…

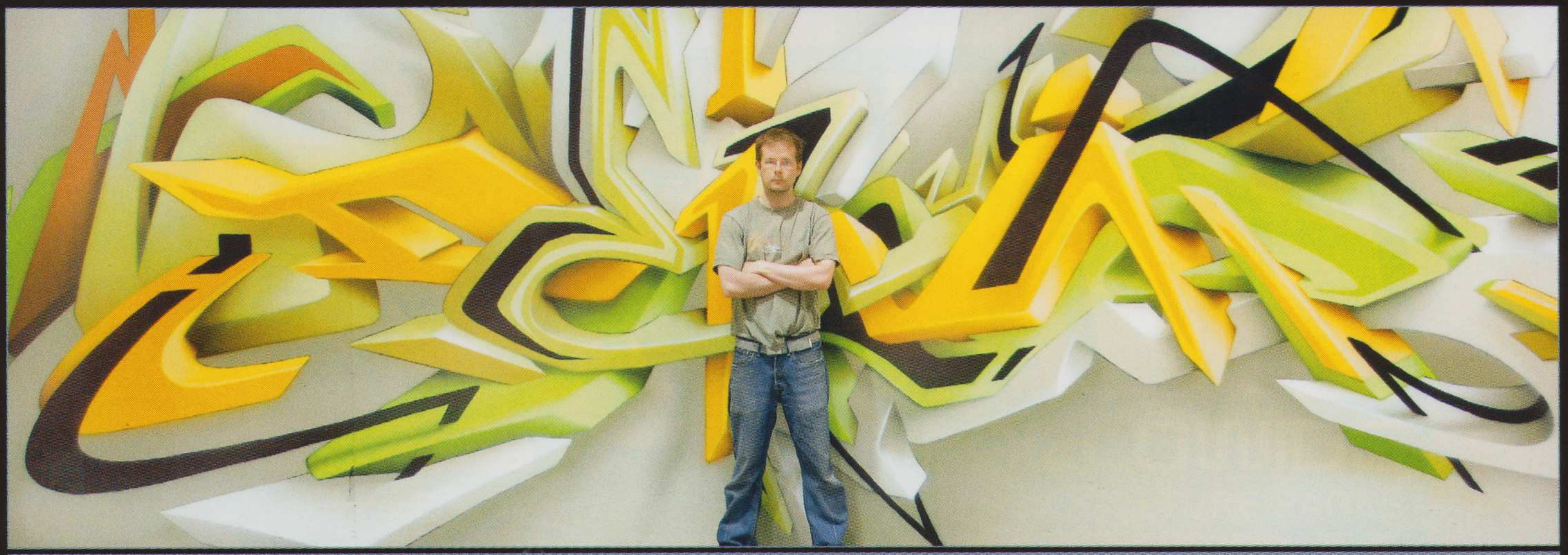
I'd like to start by asking you about how your name came about? Originally you were called Ricochet Klashnekoff. Why did you decide to drop the Ricochet part?
You know what, it still is Ricochet. I never really got rid of it, but you'll never believe the way that it all happened. See at the time there was 2 Ricochets: myself and Ricochet from Universal Soldiers. He was out a little bit before me, so we met up and had a discussion about the situation. It was a bit of an uncomfortable one because I kept getting compared to him or people would get it twisted and think his song was my song or vice versa, so people thought they were reviewing me but they were actually reviewing his songs. To save confusion people started to call me Klashnekoff and on top of that, when I recorded 'Murda', my main designer who is a good friend of mine was always hearing me talk about whether or not to drop the Ricochet, and he got it into his head that I had actually decided to leave it out so he printed the 'Murda' vinyl with just Klashnekoff on it. I literally just ran with it from there, but strangely just this week Skriblah and a couple of other heads have been saying to me I should bring that Ricochet shit back.

You and Joe Buddha have made quite an impact with this album. How did you guys meet and what made you decide you wanted to work with him?
I was dealing with Kemmet Entertainment Records who put out a couple of my early singles, and when I first came out I didn't have connections with anyone in the game so they asked me who I would like to work with on my first single. I mentioned Joe as I was really feeling his music. He had worked with Rodney P on the track 'Murderer Style' and that was heavy, and I'll admit at the time I did not know anything about UK Hip Hop. It was my friend A Side that brought me into the UK scene by introducing me to Lewis Parker. That's how I heard 'Murderer Style' which was one of the first UK produced beats that I had heard and it definitely had my ears perking up. So on the strength of that track I suggested Joe Buhdha and Kemmet hooked it up for me and we worked together on a couple of singles. He is great to work with. There is some proper good vibes between him and me. It's like having a cousin or older brother who lives in Nottingham. He's a proper funny person and down to earth. He has immense talent and that's the thing with him, he has a unique style and the sound and the sonic quality of the US shit! There is a lot of UK stuff that be sounding dusty. That's not a bad thing, but it's good to work with someone who knows how to craft their beats and make them sound crisp.

The album has as a heavy roster of featured artists. You've even got Capleton on there. How did the initial link for that come about?
That came about through a friend of Joe Buhdha called Lady Z. She is massive in the Reggae scene. She runs the sound clashes that they have out in Jamaica, so when it comes to getting hold of artists it ain't no thing for her. When Joe sampled a Capleton record, we thought with his connections to Lady Z, we could probably get him on the track rather than just sampling him and that's what happened. When you listen to 'Bun Dem' it might sound like a sample of sorts because he is just singing the tune, but he did have an intro and an outro planned but it did not quite fit the tune the way we wanted. The fact of Capleton being in Jamaica and me living in England made going back and forth a bit long, so really that tune should have had a bit more of a presence. It has also led me to my next project which is to do a sound clash album that is going to have nothing but Reggae artists on there.

Sounds interesting. Can you divulge a bit more about the project?
Ah man, I don't want to commit myself too much at this stage because the project is just at its beginning, but the bottom line is I'm looking to do the same as what I did with 'Bun Dem' by utilizing Joe Buddha and Lady Z to see if we can hook up some hot Reggae collaborations on top of some hot UK producers beats. Hopefully Joe Buddha will be executive producer on it. It's strictly me on a Reggae tip and I would also like to get some Bashment artists on there as well.

Joe Buhdha Presents Klashnekoff 'Lionheart: Tussle With The Beast' is out now so grab yourselves a copy and don't forget to check out Klash when he comes to rock a stage near you during the summer. For more check: www.klashnekoff.com / www.myspace.com/officialklashnekoff



DAIM IN FRONT OF **DEIM - AUF DER LAUER** // **SPRAYPAINT ON WALL** / EXHIBITION: **SMELL OF PAINT IN THE AIR** / **2005**

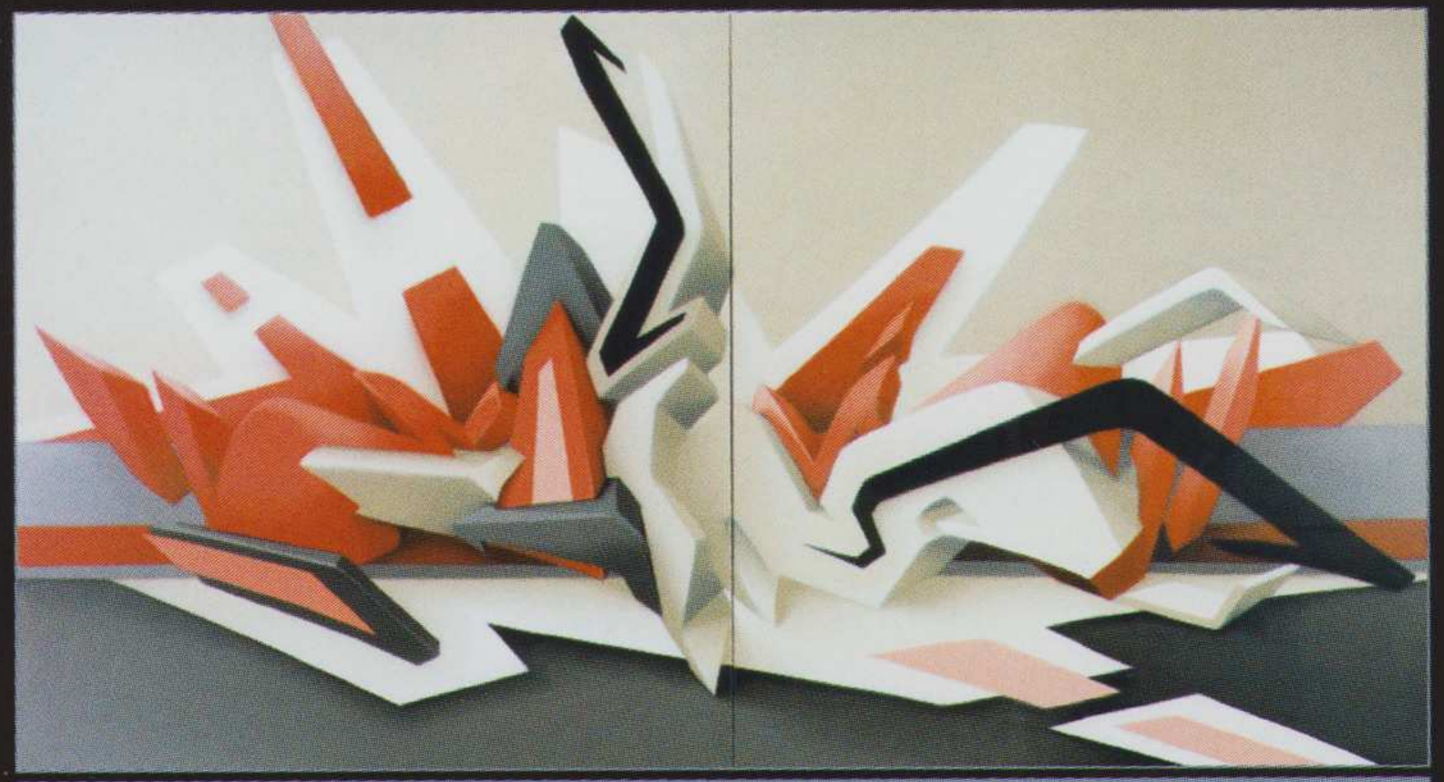
// DAIM // *WORKIN CLASS HEROES* /// DARING TO PUSH THE BOUNDARIES:

To bring his name into harmony, Germany's 3D-virtuoso **DAIM** prefers to take graffiti in the »**UNUSUAL**« direction. It seems as if his four letters jump off the walls, explode onto canvases, explore natural environments, and come to life as sculptures. In this printed gallery, **DAIM**'s versatile techniques and range of artistic motifs become clear: the strange glances of exotic fishes, a gas mask viewed from different angles, complex abstractions of his name, acrylics here, drawings there, all executed with a master's control of color, light and shadow. When asked if he departs from traditional graffiti ideas, he answers: ***My aim is to show new sides of graffiti art. There will always be writers who paint illegally, but the number of graffiti artists who use new media and styles is steadily increasing. So we have new ideas alongside the old ones***. Of course some people don't appreciate his »**PUSHING-THE-BOUNDARIES**«, but **DAIM** has no reservations about it: ***Graffiti must be distinctive. For me it's essential to try new things without losing sight of the basics***.

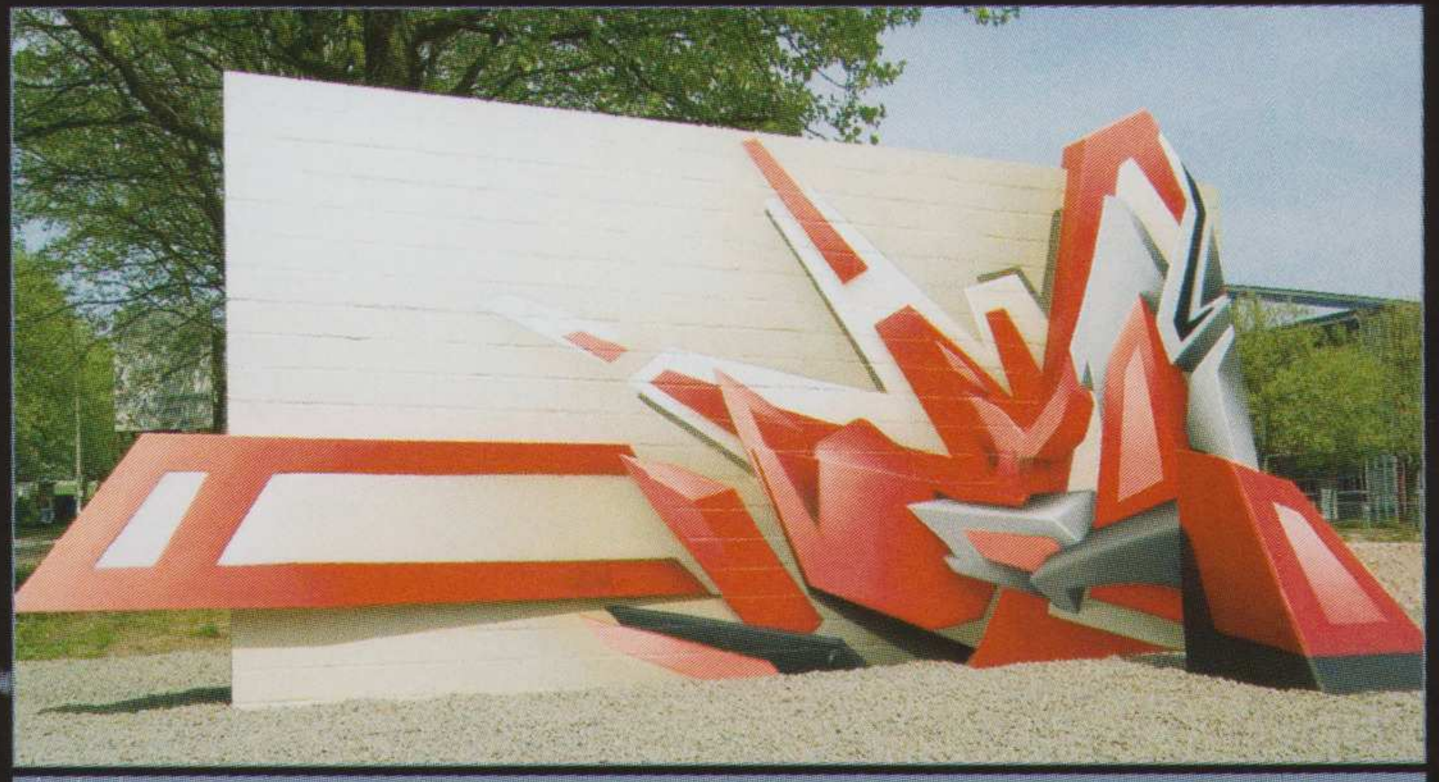
Studying fine art in Switzerland provided a great opportunity for **DAIM** to reconsider his interests. Beside of working with the can, he reinvented his name using an orchestra of new techniques, such as etchings, linoleum prints, and sculptures of wood and concrete. **DAIM** never had any real role models or mentors. He likes the work of van Gogh's paintings or Frank Gehry's architecture, but he finds his main inspiration within nature: ***Even though advertisement, cartoons, and genres like pop-art are reflected by graffiti, every kind of shape, colour, and pattern begins in nature. Just keep your eyes open!*** Creativity and determination allowed **DAIM** to get in contact with other writers early in his career. He had a hand in painting the tallest graffiti in the world, commemorated in the Guinness Book of Records. A member of international artist collectives such as **FX**, **FBI**, **SUK**, and **GBF**, he has become one of the most famous and sought-after graffiti artists in the world.

He is invited to participate in art shows and exhibitions around the world and has collectors in Japan, New Zealand, Australia, and the United States, as well as in Europe. **DAIM** attributes his success to his collaboration with other artists. All the unique contributions in graffiti art assure him in establishing this young and energetic movement in the international art world. In 1999 **DAIM** co-founded the artist association »**GETTING-UP**«. They organized the very successful annual »**URBAN DISCIPLINE**« exhibitions. In 2000, 2001 and 2002 international graffiti artists presented their work to a wide public audience in Hamburg Germany. No one knows what to expect from graffiti in the future, but **DAIM** is excited about this uncertainty too.

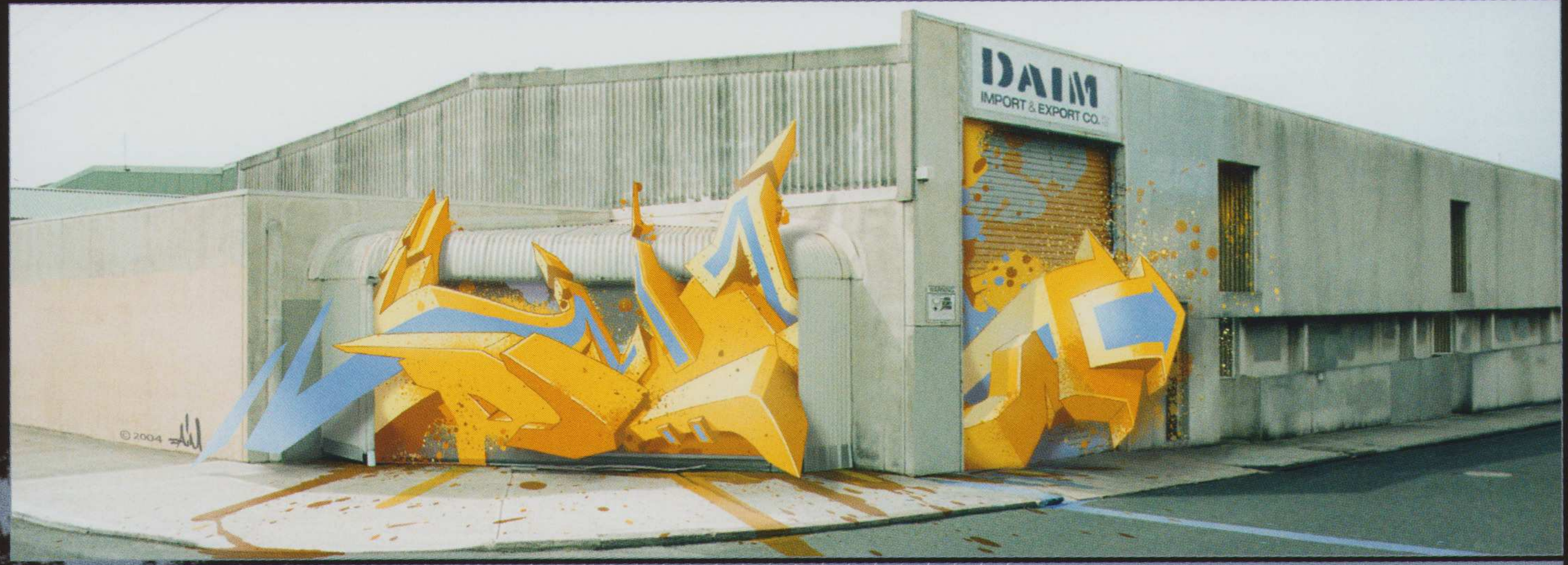
/// For more info on **DAIM:** check **WWW.DAIM.ORG.** Anyone who wants to contribute to **WCH** send your photos to **FRAMER@FRAMERASE.CO.UK**



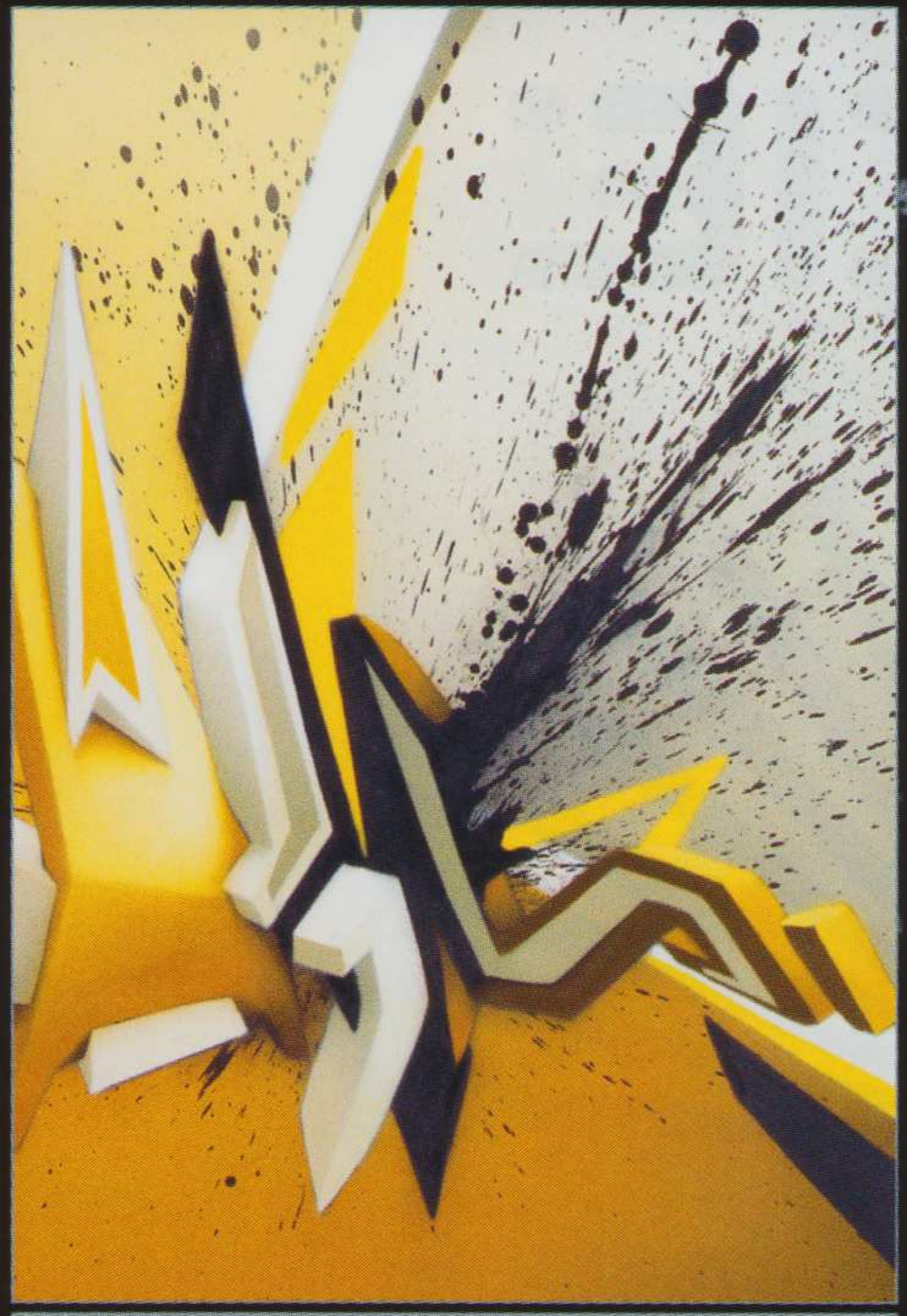
DAIM // **METAL RED** / **SPRAYPAINT ON TWO CANVASES** / **2005**



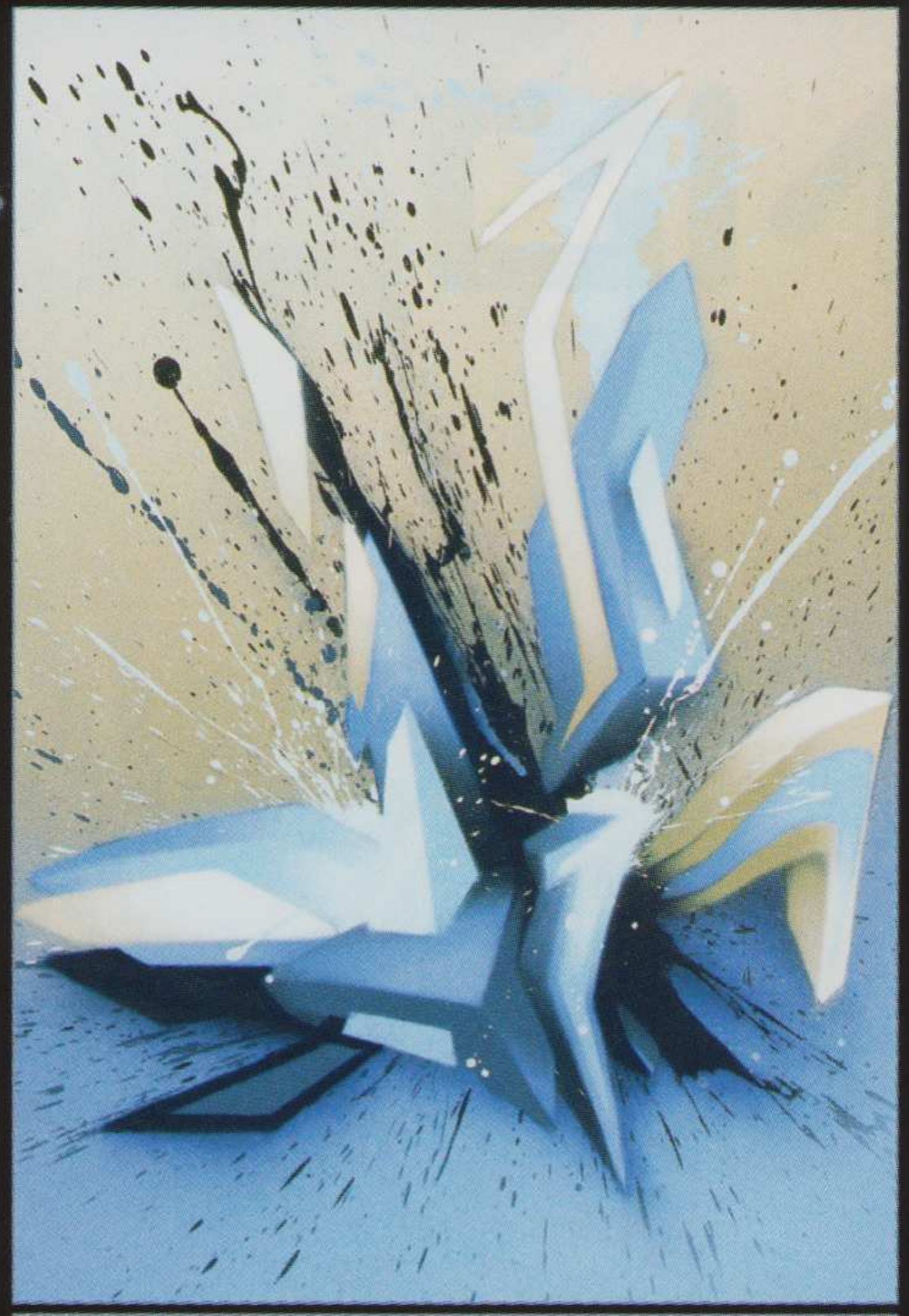
DAIM // **DIE MAUERSPRENGUNG** / **SCULPTURE@CITYNORD** / **2006**



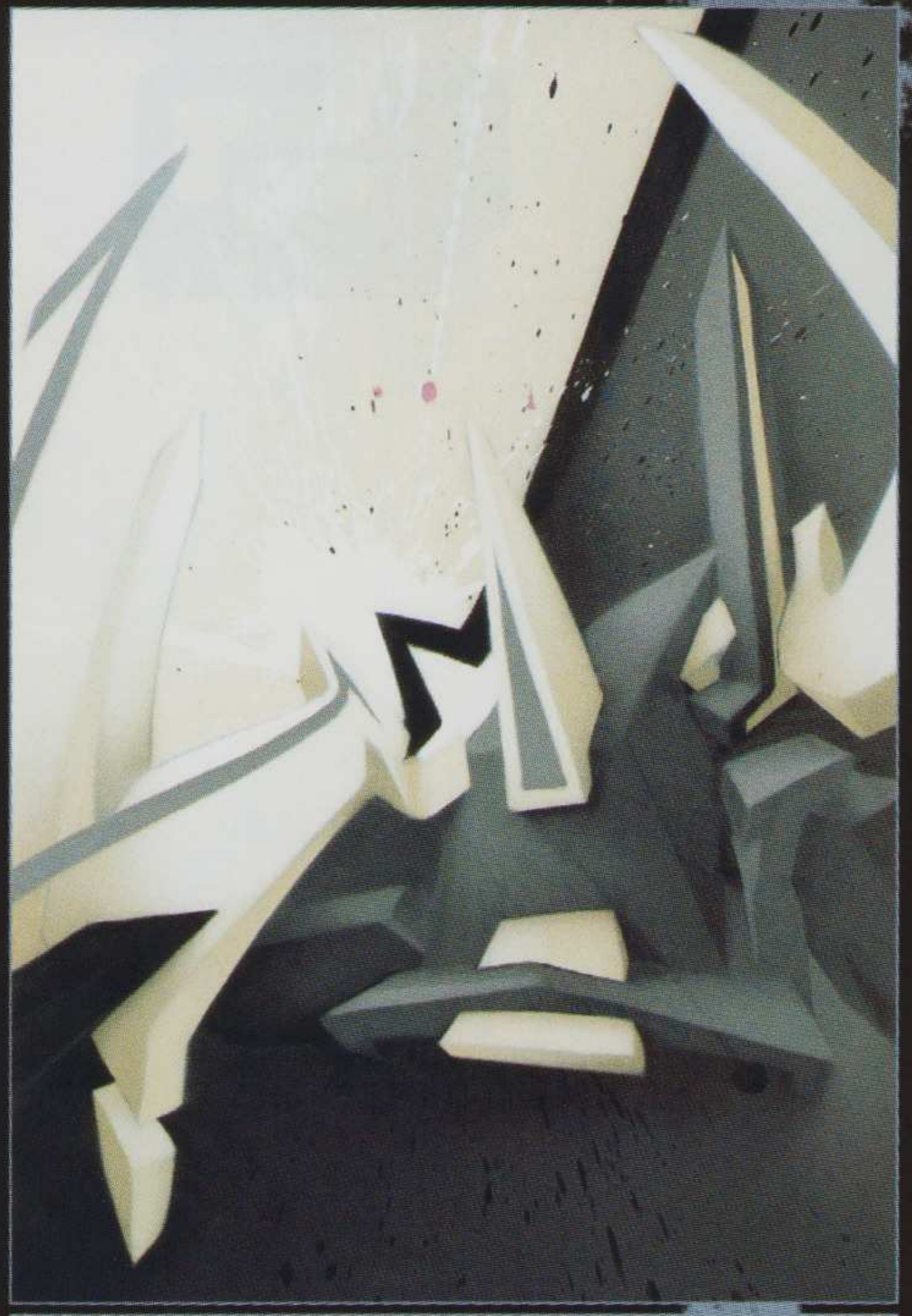
DAIM // **COMING OUT** / PHOTO-GRAPHIC / **2006**



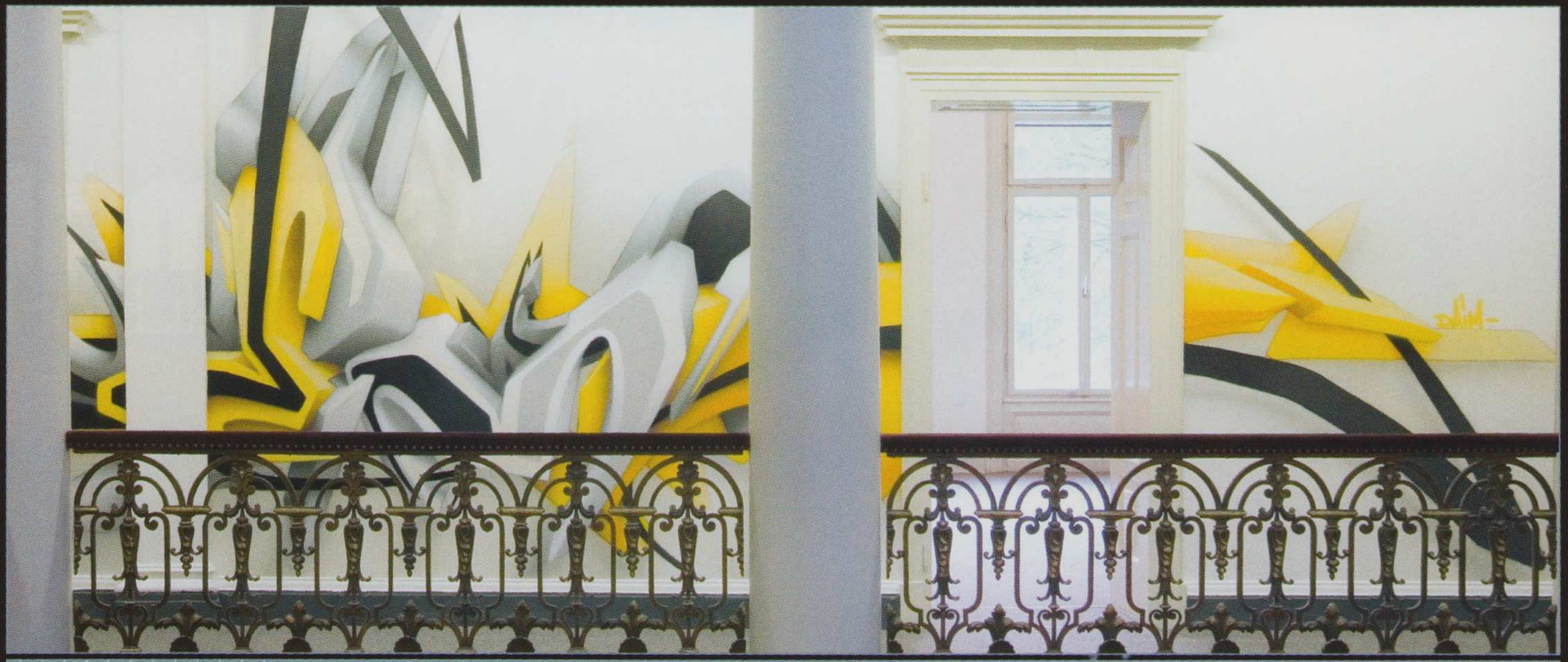
SUCHENDE GEBORGENHEIT / CANVAS / **06**



DAIM / **COLD ESPRESSION** / CANVAS / **05**



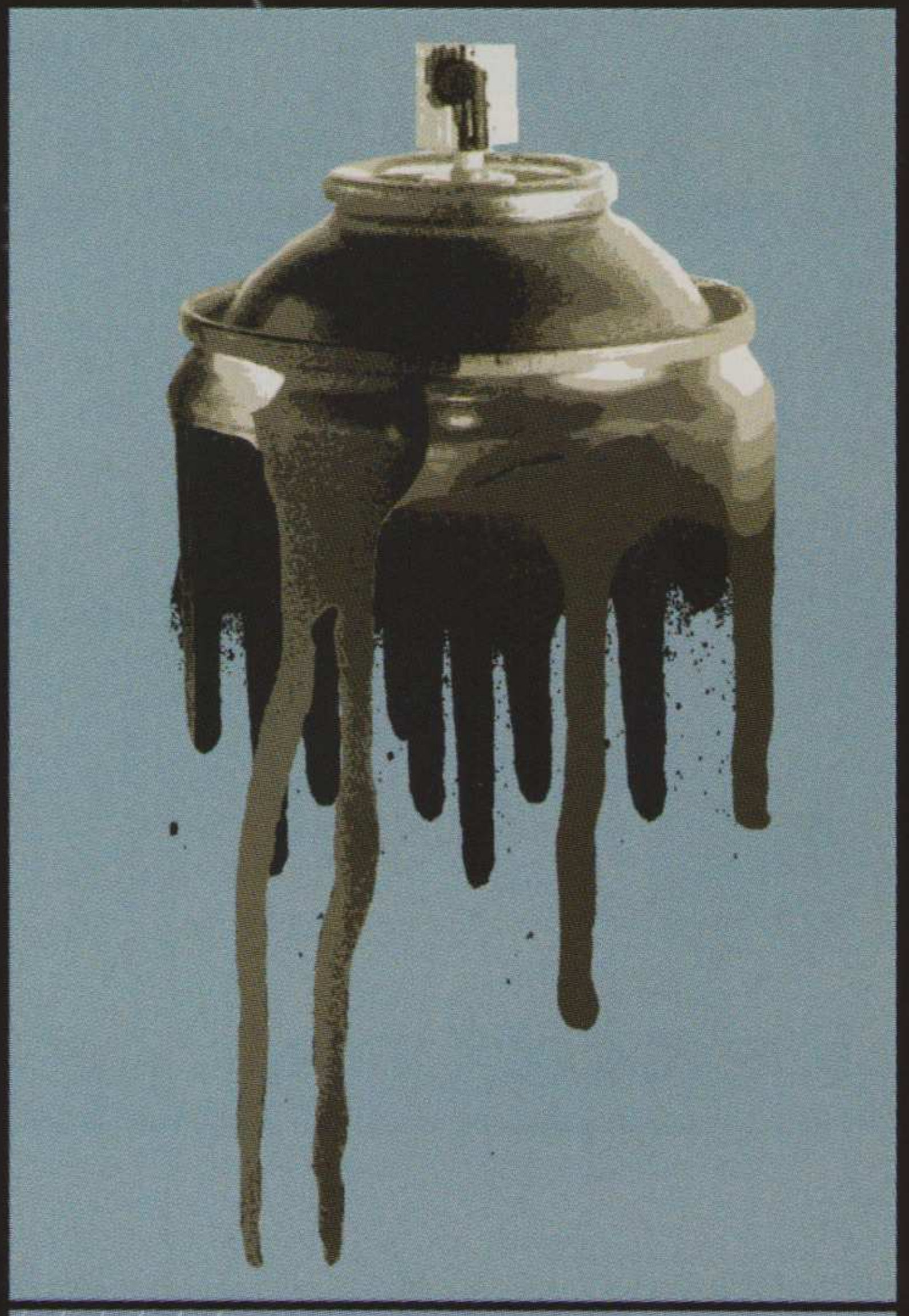
DAIM / **CUT** / SPRAYPAINT ON CANVAS / **05**



DAIM // **STYLE HUNTING** // **SPRAYPAINT ON WALL** / EXHIBITION: **ARBEITEN MIT DER SAMMLUNG RIK REINKING** / **2006**

DAIM / **FROSTY** / WWW.DAIMSHOP.DE

DAIMARTWEAR / LIMITED EDITION



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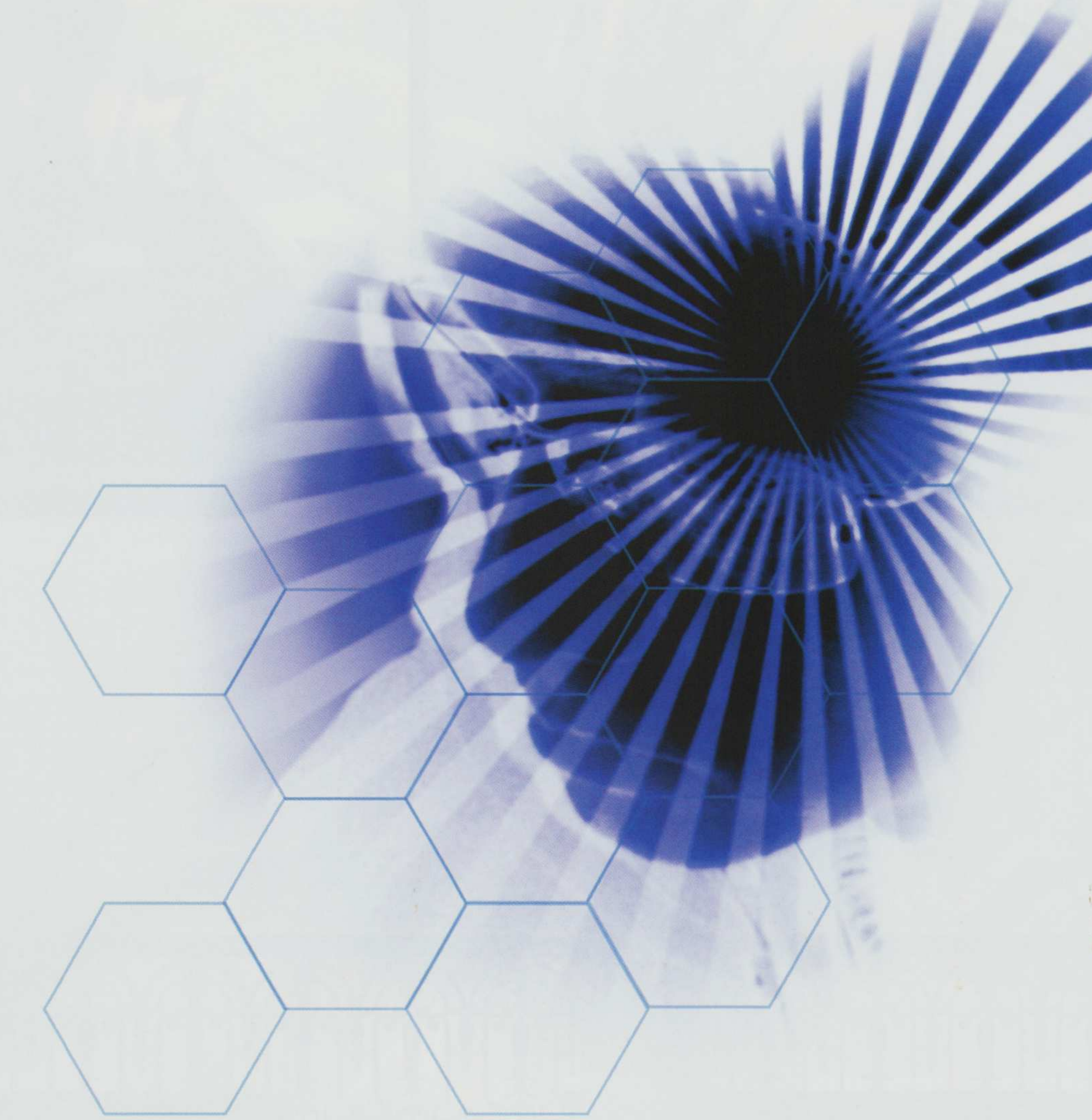

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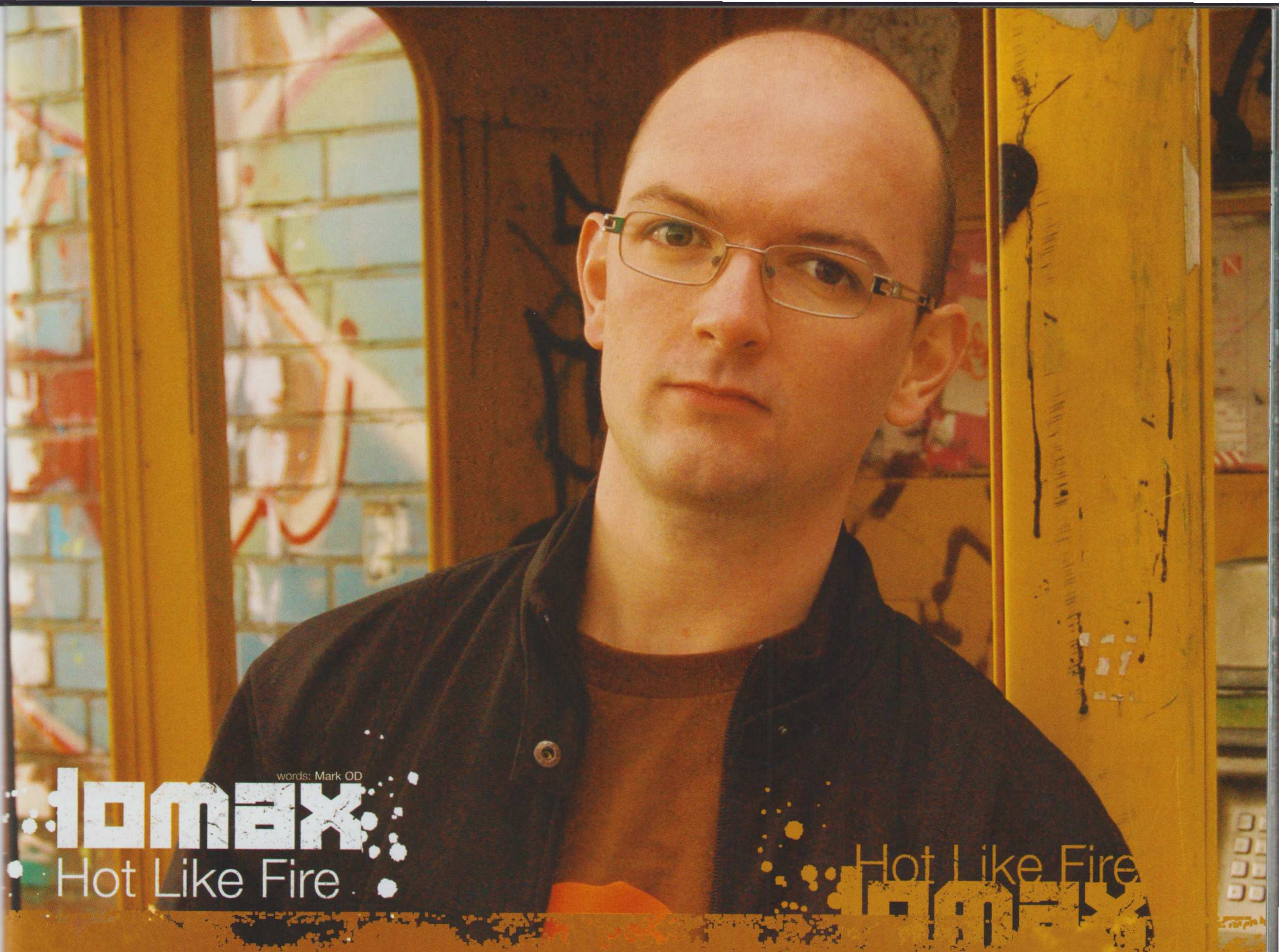


words: Mark OD

lomax

Hot Like Fire

Bristol-based producer Lomax is one of the hottest properties in Drum & Bass right now. So what has brought about this recent buzz and furore around a producer who as part of Hold Tight, previously came up with such soulful gems as 'Dirty Habits' and '9-5'? Firstly he's currently got a stack of solo tunes being championed by all the right people. Secondly he's a producer making the right sound at the right time...

With a mass of Drum & Bass in circulation obsessed with maximum impact loops and noisy mix downs, Lomax is following in the Commix school of thought, stripping down Drum & Bass to a minimal and uncluttered core. Whether it's tracks like the dark and moody 'Artisan' or 'Brain Freeze', or the deep and soulful '5 Weeks' or 'Avenue' with Eveson, it's a sound that punches above its weight on the dance floor. As for 'Innocent X' with Kasra, that's got all the hallmarks of being this year's 'Talk To Frank'. ATM decided to catch up with Lomax as we're sure he's set for big things this year.

Originally you made a name for yourself as part of Hold Tight. How did that come about?
It started out as myself and Danny, and then we joined forces with a couple of other mates. We all lived together in Manchester for a year, and that was when we started releasing records back in 2003. Danny is probably the best producer and engineer I know. We still work together now, but mainly on House material. Holdtight are still going, but the output is not as prolific as before as we all live miles apart now. However expect more later in 2007.

You are one of most prolific producers right now. How often do you make tunes?
Whenever possible. I produce mainly in the evenings after work up until the early hours of the morning, on weekends, and whenever I get a spare few hours I'll boot up the laptop and work on a beat.

The 'Artisan' b/w 'Profiler' release has been played by all of the big names. Do you think this has had the most impact out of your recent batch of tunes?
Yeah I think so. It's had a great response and it always seems to go down well if you play it at the right time in a set. I think people like it because it's got a Stephen Hawking's sample before it drops!

Your sound seems to have changed from a soulful vibe to a darker, moodier bassline-driven sound. Is there any particular reason for this change of direction?
Basically I get bored of sticking to one sound after a little while. I'm always feeling inspired to do something different and it felt like the right time to change the sound. In the past I always wanted to try and write musical stuff, but I feel like I've moved on quite a lot in the past 6 months and feel the way to progress is to become a bit more versatile.

So we can expect a lot more dark and minimal stuff from you?
Well it's definitely a popular sound right now with only a handful of producers making these kind of tunes. I want to keep writing tunes of this style for the time being, but don't want my output to become too narrow. At the moment I'm concentrating on making the next track quite different to the previous one.

What do you think when people compare your sound to Commix?
I can't deny these guys are a big inspiration. They came with 'Talk To Frank' last year, which was obviously a huge track. It was the first tune I had heard in a long time that I was genuinely excited about. They are leagues ahead of most producers out there right now.

You're also very adept with the soulful rollers. What can we expect on this front this year?
I have a few more chilled tracks due soon. A tune called 'Verrazano' will be dropping on Al's Integral label, and '5 Weeks' looks like it will be coming out on Creative Source. There are also a couple of soulful tracks on my 'Brain Freeze' EP on Spearhead Records.

Can you tell us about your collaborations with the likes of BCee, Kubiks, Xample and Kasra?
I have always been a fan of collaborating and over the past few years have teamed up mainly with Kubiks and BCee, as we all started out together with Rubik Records. Since then we have had lots of releases on loads of different labels. We are all good mates and we don't take it too seriously. I have worked lots with Xample over the past couple of years but we work on mainly non Drum & Bass material. I am also writing tunes with Eveson who is a talented producer as well as a pro snowboarder. Myself and Critical label boss Kasra are also busy working on a few new things right now, which are definitely on a harder tip.

Do you like the fact that your music appeals to the Rave end of the scene as well as the purists?
Definitely. I think it helps to give a track more of a "big tune" status. Some of the biggest tunes of the past few years have had that big crossover appeal, for example 'Together' by Logistics. Some people judge a tune on how many big DJs are spinning it, but I think it's more important to try and come up with tunes that appeal to the record buying public, and if you can come up with a track that everyone from a Jump Up DJ to a Liquid producer are going to play, then you are onto something good.

What's in store for the future?
I need to just keep writing right now and see what happens. I'm keen to hit some bigger labels this year and I'm working quite closely with Critical right now. In June I have a US tour booked with Kubiks, which should be fun.

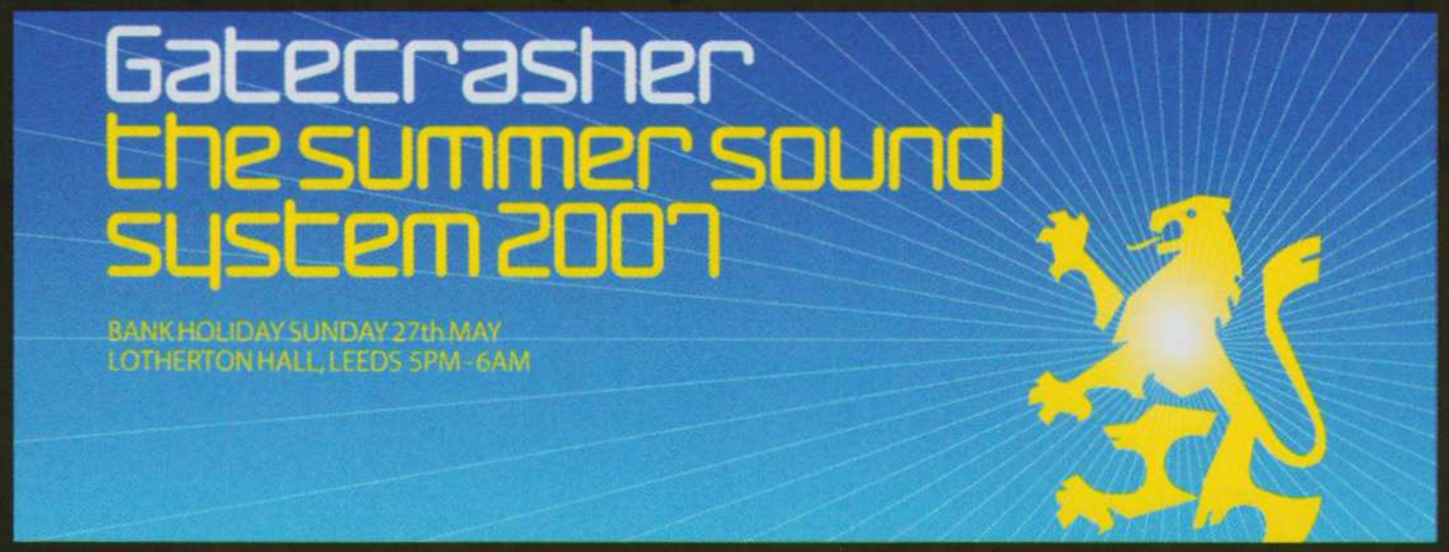
Lomax tracks to watch out for: 'Innocent X' on Critical, 'Palomar' and '5 Weeks' on Integral, the 'Brain Freeze' EP on Spearhead, 'Artisan' and 'Profiler' on Bounce, and possibly the biggest tune of them all, 'Federation'. Who knows where that one will end up. For more information check: www.myspace.com/lomaxdnb.

Ten Of The Best... Festivals 2007

Welcome to a brand new feature: Ten Of The Best... We kick off with the ATM Festival Guide 2007. We're veterans of the festival scene, having lived to tell the tale from many mud-infested tours of duty. Yes we were there in the swamps of Glastonbury 2000 and whatever, the year many a crusty hippie ended up hospitalised (or worse, dead) after rolling around head-to-toe in cow poo. We may have been mocked at the time, "what's wrong with you, can't you have fun!?" Oh yes, we love getting on the lash, it's just our idea of fun doesn't extend to mouthfuls of brown slime and catching a virus from cow dung, thank you very much.

Anecdotes aside, in recent years the U.K. has seen a massive boom in festivals. The fact that Dance music, binge drinking, drugs, staying up all night and dancing until dawn have become favourite pastimes of this generation may have something to do with that. This year sees all of the heavyweight brands providing non-stop action over the summer months (please let the sun shine!), and, for the more adventurous amongst you, there's also some incredibly exciting events happening in Europe and Worldwide.

Summer is just round the corner, so you know what time it is? Festival time!


Gatecrasher
the summer sound system 2007
BANK HOLIDAY SUNDAY 27th MAY
LOTHERTON HALL, LEEDS 5PM-6AM

Gatecrasher: The Summer Soundsystem

Date: May 27th 2007
Location: Lotherton Hall, Aberton, Leeds
Online: www.boxroom-media.com
Cost: £37.50 + Booking Fee
More Info: Two heavyweights Metropolis & AWOL join forces to bring the tribes out to party over the bank holiday weekend. DJs on the bill include Andy C, Fabio & Grooverider, Mickey Finn, Fresh, Zinc and Bryan G with MCs Skibadee, Eksman, IC3, SP MC and many more.

Escape Into The Park

Date: 16th June 2007
Location: Singleton Park, Swansea
Online: www.escapefestival.com
Cost: £34.50 + Booking Fee
More Info: Deep in Wales, this event is brought to you by Godskitchen and is endorsed by ATM and Raveology. The likes of Goldie, Friction, TC and Hazard join MCs Bassman, Biggie and Dynamite for a Drum and Bass extravaganza Valley style.

INNOVATION
TASTY
2007
In The Sun

Innovation In The Sun

Date: 19th - 26th June 2007
Location: Lloret De Mar, Spain
Online: www.innovation.gb.com
Cost: Weekend £119 / 1 Week £199
More Info: Pack your sun cream and head out to Spain as the annual week-long rave in the sun returns. All of the heavy-hitters are on the bill: Hype, Mampi Swift, Ed Rush, Die, Marcus Intalex, Kenny Ken, Nicky Blackmarket, Logistics plus MCs SP MC, Fatman D, Lowqui, IC3 and a whole heap of others.

Glastonbury Festival

Date: 22nd - 24th June 2007
Location: Glastonbury
Online: www.glastonburyfestivals.co.uk
Cost: Tickets Sold Out
More Info: The daddy of all festivals, Glastonbury is the longest running UK festival. Previous live performances from Reprazent and Orbital have etched into our psyches as some of the best shows ever. Nowadays it's all legit, so if you haven't got a ticket you better be adept in 007 style operations to beat the tight security. Not always heavy in terms of big DJs, though we've heard Noisia are booked and you can always rely on a little soundsystem or tent to be playing into the small hours.

Exit Festival

Date: 12th – 16th July 2007
Location: Petravarodin, Novi Sad, Serbia
Online: www.exitfest.org
Cost: Around £60 4-Day Pass
More Info: We've heard excellent things about this festival, and from all accounts Eastern Europeans are deeply up for it – raving, that is. Really varied line-ups see Krafty Kuts & MC Dynamite, LTJ Bukem & MC Conrad, The Wu Tang Clan (!), Beastie Boys and lots more. You know this is going off!

Win Tickets to Global Gathering & Escape Into The Park!

ATM's got 3 pairs of tickets to giveaway for two of the biggest events this summer: **Global Gathering and Escape Into The Park.**

To enter just answer this simple question:
What G is the biggest and longest running U.K. music festival?

A. Glastonfurry
B. Glastonmerry
C. Glastonbury

Answers by email to: **comp@atm-mag.com.** You MUST put Festival Comp in the subject line to be eligible.
Winners will be notified by email on close of competition; 12th June 2007.

Global Gathering

Date: 27th - 28th July 2007
Location: Long Marston Airfield, Nr Stratford-Upon-Avon
Online: www.globalgathering.co.uk
Cost: £105 (Weekend Pass)
More Info: Huge 2 day festival that sees Random Concept dealing with the D&B and they've booked the cream of the big-name circuit: Andy C, Scratch Perverts, Marky, Fabio, Grooverider, Bryan G etc. The other stages are like a clash of the biggest names in Dance music, with superstar acts like Sasha, Eric Morillo, Carl Cox, Faithless, Basement Jacks and Armand Van Helden.

The Big Chill

Date: 3rd - 5th August 2007
Location: Eastnor Castle Deer Park, Worcestershire
Online: www.bigchill.net
Cost: £125 + Booking Fee
More Info: Don't be fooled into thinking this is just an event for retired ravers to enjoy some mellow tunes while getting to bed at a reasonable time. The Big Chill has arguably the strongest and most diverse line-up going. Whether its Dubstep, from Digital Mystikz and Loafeh, Hip Hop courtesy of Ty or D&B from London Electricity, High Contrast and Nu:Tone. This will be a great three days.

Creamfields

Date: 25th August 2007
Location: Daresbury Estate
Online: www.creamfieldsfestival.co.uk
Cost: £57 + Booking Fee
More Info: The Liverpool superclub drops its end of summer bash and there's several different arenas on offer. Highlights include Mark Ronson, Hype, Andy, C, Pendulum Live, Groove Armada, The Scratch Perverts and Kelis.

Creamfields
/07

Notting Hill Festival

Date: 26th - 27th August 2007
Location: Notting Hill, London
Online: www.mynottinghill.co.uk
Cost: FREE!
More Info: Everybody loves a good bargain and Notting Hill is the biggest bargain of all, as it's free to the public and the amount of music you get to check out is incredible. Whether it's the TOV stage, Norman Cook's Good Times Soundsytem or the random Dub and Reggae rigs dropping bass that makes your entire skeleton shake, then this is a must. The fact that you can find jerk chicken, patties and all sorts of other Caribbean culinary delights is one of the best things about the day.

Sun and Bass

Date: 8 -16th September 2007
Location: Sardinia, San Teodoro
Online: www.sunandbass.net
Cost: TBC
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miami wmc 2007

words & pix: DJ Prophecy

We flew into Miami International on Sunday 18th March, courtesy of Richard Branston and this time I remembered that it's not always a good idea to drink several bottles of champagne on the flight. Myself (Proph), Tonn Piper and MC Biggie got a taxi to the modest Marriott Hotel on Washington Avenue, right in the heart of South Beach. We had two days to get our shit together and ease the jetlag before the first day of the conference, which for us meant one thing: the Metalheadz party in downtown Miami at Club Studio A.

Tuesday 20th March
On arrival it was pleasant to hear the soundsystem already thumping, as sometimes in America the events are let down by poor sound. The club was a one room venue but the layout and décor were superb. Fabio rolled it out in Headz mode, not his usual flavour, which was great to see the versatility of a true DJ.

Fabio was followed by Shy FX who showed no mercy. Up next was 1Xtra don Bailey who always represents Metalheadz in true fashion. By this time the club was ramma-jammed, a great look for the opening night.

Later on head honcho Goldie took it deep with MCs Sharpness, Armani and Tonn Piper spitting on the mic. After Goldie came the Rider, who for over 30 minutes of his set never played a tune that I'd heard before. After Groove it was time for bed. On leaving the venue it was sweet to find a Jamaican jerk chicken van set up on a little ghetto flex, which gave us much needed supplies of chicken, snapper, plantain, rice and peas.

Wednesday 21st March
This was the night for eclectic sounds at the DJ Craze Contagious Music Party. The line-up featured ATrak, Z Trip, Scratch Perverts, Stanton Warriors and Krafty Kuts. This was the event for getting your swerve on. Z Trip rinsed the oldskool beats while DJ Craze's Miami Bass set had the girls going mad. Scratch Perverts took the Miami crowd for an education in music, playing everything from Nirvana to Pendulum, Dead Prez to Public Enemy; all styles were represented by the UK's number one DJ trio.

Unfortunately on leaving the venue, the jerk chicken van was nowhere in sight, much to the disgust of myself, MC Biggie and Tonn Piper. Rather than eating some dodgy pizza it was bedtime for me on an empty stomach.

Thursday 22nd March
The Formation World of Drum and Bass Party took place in downtown Miami. This was the biggest D&B event, with 4 rooms of music. The Egyptian theme suited D&B very well. Sets of the evening went to Mampi Swift, Friction, SS, Die & Clipz, and Planet of the Drums. This event ran until 10am, but being old and past it, my bed called at 6 in the morning.

Friday 23rd March
I played early at the Nemesis Recordings night at the Laundry Bar, which started to bubble nicely, big shouts to Gary K who played a wicked set. I graced the decks for 40 minutes and then had to leave abruptly to get over to Viram, before doing that I managed to catch John B, who played a set only he could put together.

We rolled across town to Viram and had to blag the old bill to let me in, as I didn't have ID. It's nice to be called young again. I wondered on entry where the half mile cue of people were actually going to fit. It was a 3 room venue and I positioned myself upstairs nicely behind the turntables, in a comfy seat, overlooking the main room. The first DJ I got to hear was Red One, who played a bit of everything and was on top form. He was followed by the Virus dons, Ed Rush & Optical, who took their set on a deep musical tip and gave the crowd something to think about as well as to move to.

Then the main man Andy C stepped up. On further thoughts the name "Executioner" doesn't give justice, I believe either Satan or God would be more suitable. For two solid hours Andy C destroyed the place. It was the best set I've heard in five or six years. It made me want to hit the walls, there was pure wall slapping business, to the point where plaster came away in my hands. Later on, one of the new kids on the block, Sub Focus, stepped up to the plate and impressed me. Watch out Andy he's after the crown, but may take another five or ten years! Last up was new addition Chase & Status, who again really impressed, with good versatile DJ skills and a nice varied selection.

Saturday 24th March
Bad head day. We ventured to the Ultra Festival at 2 O'clock to see Pendulum on the main stage in front of 10,000 people. It was good to see Pendulum put Drum & Bass out to the masses and for the crowd to respond like a duck to water. After doing that, we went and had a little look in the Carl Cox arena, and were glad for the free beverages. Then it was back over to the Drum & Bass stage, which was fully open to the elements. Being from Manchester I felt quite at home in the rain.

Sometime later we went to the Contagious Music After-Party and heard DJs Grooverider, Fabio, Shy FX, Goldie, Empress and Teebee, complimented by MC Tali, Skibadee and Moose.

Sunday 25th March
Sunday was a bit of a chill out after all the parties. We went to a Japanese / Brazilian restaurant as recommended by Gaz Pendulum. I celebrated a top trip with Tonn, Biggie, Obi, Ginger Boy, Gaz Pendulum, Ben XO and USA's number 1 female DJ Shortee. It was top notch.

Finally we went to Opium Gardens for the Hot 97 party. Now we're on the bling ting. Being in the VIP section, it was nice to feel important, chilling with Fat Joe, NBA Legend Charles Barkley and a whole host of American celebrity's. This was like a Westwood meets MTV party and was a fitting finish to the winter conference.

DJ Prophecy's Tunes of conference:
G Dub: Dirty Games remix (Chronic)
Pendulum: Bloodsugar (BBK)
Hazard: Busted (Playaz)
TC: Mind Killer (DSR)
Clipz: Chattin' Rubbish (Audio Zoo)

words: James Rompani pic: Zen Inoya

dj hype

A Playa For Real

They say you can't teach old dogs new tricks, but this isn't the case when it comes to DJ Hype. Having played an integral role in the history and evolution of Drum & Bass, Hype truly represents the foundations of the scene and it is encouraging to see that he is still going strong in 2007.

Hype first became involved with the music through the legendary Shut Up & Dance sound system way back when and now has a Drum & Bass musical resume as long as an elephant's trunk. In 1989 he won the London Mixing Championships, appearing on MTV in the process, going on to represent Britain in the European DMC Championships. At a pivotal time in Hardcore's evolution, Hype's shows on the pirate radio Fantasy FM won him legions of fans (check this issue's 'Diggin' In The Crates' with Marcus Intalex for more on this) and cemented his reputation as one of the UK's leading underground DJs. He won his first Drum & Bass related award in 1994 and a further three more by 1997. Still keeping the vibe alive and with 7 years of Playaz nights at London's Fabric nightclub under his belt, it is evident that he is still at the top of his game.

It is no surprise then that he has just been awarded the BBC Radio 1Xtra award for best Drum & Bass DJ of 2007. We went down to the original Shut Up & Dance studios where it all began, to the basement where the infamous "Hype, Hype, Gimme The Funk, Gimme The Funk" lyrics were born and created by Daddy Earl. The setting for the interview seemed very fitting. Looking around it clearly holds a lot of memories, "Drum & Bass has come from nothing and most of the people involved at the top have developed it from the start. We haven't sold out and we've been looking after it, and because of that it has grown organically. The scene on a global level is bigger than it ever has been. There isn't anywhere in the world that Drum & Bass can't take you now. Originally it was a London thing and now it's a global thing. That's why I like to come back here to this place as it reminds me of the origins."

The basement space holds evidence of years of musical usage. What looks like a hefty hand built sound system takes up a quarter of the space in the corner of one of the rooms. Hype is nearly 39 and remembers stealing the wood used to make the sound system at the age of 13. I'm told that it is all still fully functional. The fact that Hype had to work hard for what he has achieved is refreshing, although we can't condone the stealing. Clearly keeping true to his roots, Hype has a dignified response to the matter of winning yet another award, "I'm 39 this year and I'm not getting any younger. I don't believe that I sound any better than any of the other DJs in the category but it's still nice to win it. It doesn't change your life but it has definitely come at a nice time in my career. I see myself more as an ambassador figure for Drum & Bass. I'm not just in it to win it."

Hype has been in the game from the beginning and continues to show that he's not taking a back seat. Still running his show on Kiss 100 Hype dispels any conspiracy theories as he clearly shows that he is surprised by the fact that a Kiss DJ (by blood type) has won a BBC award. He can't seem to see the logic, but then that's the power of a people's choice awards ceremony, "I wasn't really up for going down to the awards. I spoke to Andy (C) the night before and he said I should as it would be a laugh. I said to him, "you know me in those situations, I either get very drunk and say things I shouldn't or I'm sober and ignorant to everybody because I'm uncomfortable. That's the reason why I never really go to the Miami Music Conference, not because I don't like Miami, but because I don't like being around fifty plus Drum & Bass people. There is nothing wrong with them, it's just me, especially when I'm drunk!"

Awards speak for themselves, but these days when you see things like the ITV awards for best ITV drama voted for by ITV executives you can't help but think that the majority are a load of unnecessary bullshit. This is not the case with the BBC 1Xtra awards and with a heightened sense of achievement, which I'm assured isn't part of an inflated ego, Hype is still clearly very much into what he knows and loves. Asking him about any aka's he might have had in the past he tells me that he used to produce breakbeat under the name Naughty but soon ditched it when he realised that he wanted to give 110% dedication to the music that he loves: Drum & Bass. This is good to hear and it is clear that this award has quashed any doubt that Hype might have had in his mind about him not being first-rate at what he does. He jokes that he's still waiting for a lifetime achievement award so he obviously thinks he's got a few more years left in him.

A particular taking point relating to Hype winning the award was his acceptance speech, "One thing about me is that I've got a big gob: I say what most people only think. I'm not very diplomatic. Some of the people who were congratulating me on the night, I was saying to them, "Well you never booked me for a gig or wanted me in your magazines before, so you didn't really think that I deserved it and now you're congratulating me!" I'm not media made but I see the importance of it. I said that at the awards: fuck the media, it's all about people power." Apart from taking a dig at our noble profession, Hype also name-dropped his Kiss show during his acceptance speech, which was particularly cheeky as the ceremony was being streamed live on BBC 1Xtra, but would we expect anything less from the man who introduced many to Jungle Drum & Bass through his Beavis & Butthead scratches!

Hype is quite clearly a seasoned professional in interview situations. I hardly got a word in as Hype managed to fill up the full 60 minutes on my dictaphone. Asking him if his booking fees had gone up after winning the award he replies with a firm, "No". Hype is still very much a busy man and when asked where his base is, he points to his phone, "You don't need a base, it's just more overheads." I sense a little frustration as he goes on to say that he can't find the time to put the hours into production that he'd like, "the only thing I'm not doing at the moment is making my own tunes. There are just not enough hours in the day. I used to take my laptop with me but it's too hectic nowadays."

If you remember tunes such as 'Roll The Beats', 'Peace Love & Unity' and 'Shot In The Dark', then the chances are you will have danced to Hype's beats for well over a decade, but there are an increasing number of new ears getting involved with the Drum & Bass sound who probably associate Hype purely with DJing. The thing is he's always been a phenomenal DJ, but his engineering and A&R credits predate the Drum & Bass scene with his involvement at Kickin' Records as part of Kicksquad producing the hugely sought after tracks 'The Bee' and 'The Exorcist' by The Scientist, not to mention his work under the Soundclash and Tigers In Space monikers. While the market back then was well and truly vinyl based, the digital audio revolution is well and truly on top of us and so the buzz topic had to be addressed.

"Vinyl is never going to be what it was with the increase of MP3s, but it's still here. Music is more popular that it has ever been with all types of music not just with Drum & Bass: it's getting bigger and bigger. I was in Russia with Grooverider, Total Science, Tech Itch, Goldie, Dylan and Dieselboy in January and we played to 35,000 people in one arena. That's massive. I mean we're not selling anywhere near that amount of vinyl."

Bringing up the memories of back in the day, Hype recalls the 1994 World Dance event on Guy Fawkes night when he nearly got blown up along with GQ. He was the only thing on stage not under fireproof blankets, "I thought they were going to have a couple of little fireworks but it was massive. Everything on the stage was covered in protective gear, everything apart from me and GQ who were in our regular clothes. We kept laughing and then the first firework went off and it was like a bomb going off. We were almost having to hide under the decks they were so fierce. It was amazing!"

Hype is famed for the scratching skills he uses in his sets and having had the privileged of DJing all over the world I wanted to find out where the best reception to his mixing ability had come from, "I remember once in Canada me and GQ were touring and there were about 8,000 people in our arena. I did this mix with 'Pulse' and 'Original Nuttah' and they went crazy for it. It was like I scored some winning goal at Wembley. I didn't know what to do: the whole place went mental. Every country is great. I was told by the promoter in Milan that they didn't like me in Italy and after I played he told me it was the most packed the club had ever been."

Hype is still smashing it that's for sure. Make sure you keep your eyes open for the new breed of producers on his labels like Hazard, Prolix, G Dub and Taxman, and a solo project from Original Sin (one half of G Dub), combined with an all new Ganja Kru production effort.

And if like Hype your life is too hectic, remember you can make use of the playback function if you miss his show on Kiss 100 FM (Wednesdays 11pm-1am). Get involved @ www.myspace.com/hypehypehype.

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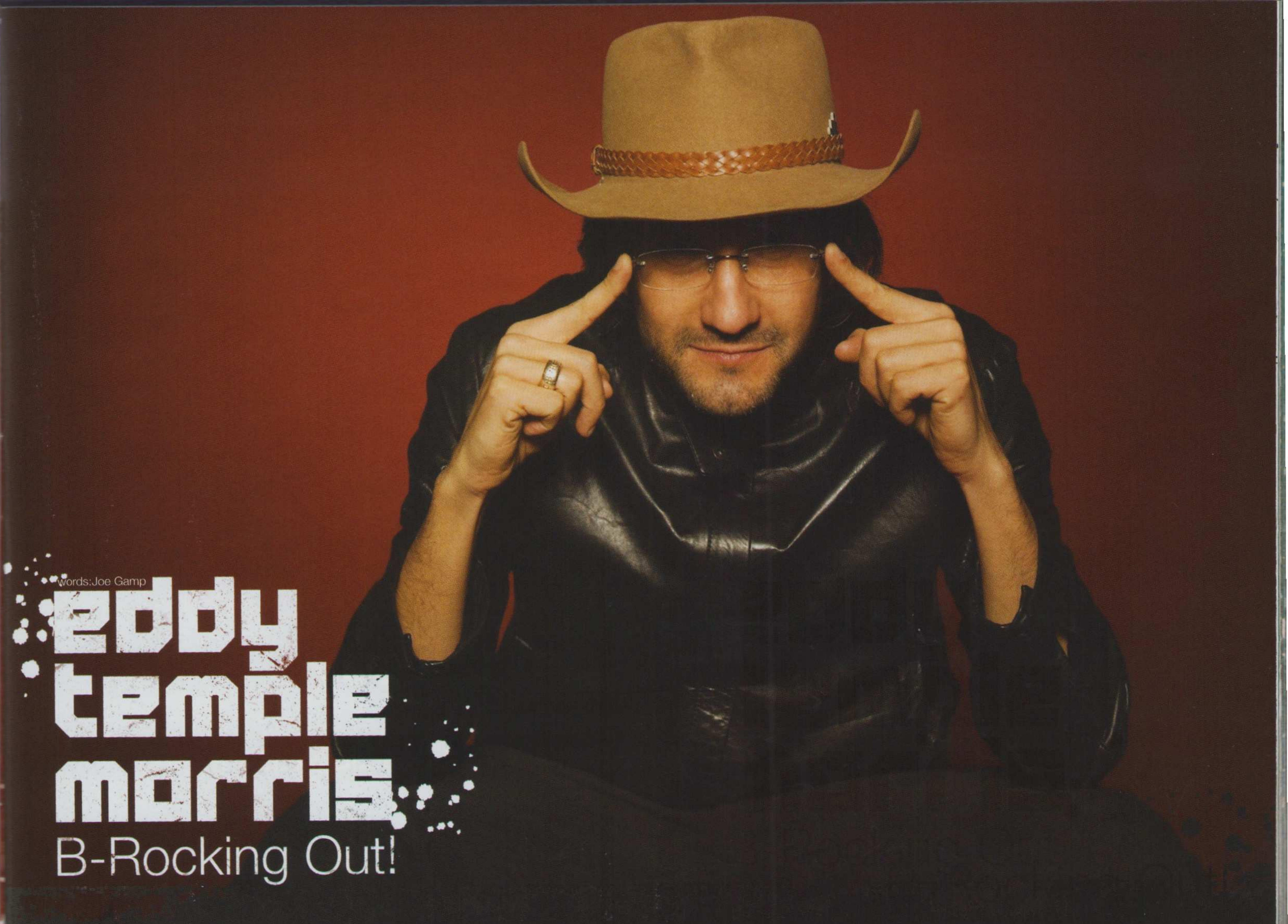

Words: Joe Gamp

eddy temple morris

B-Rocking Out!

I'm waiting in a West End café, drinking a sobering cup of mint tea and chain-smoking cigarettes. Enter a beaming Eddy TM (Temple Morris), eclectic DJ and active supporter of underground music. He's kindly come straight from an event the night before to have a chat with me about his forthcoming mix compilation 'Dance Rocks', his long running The Remix show on London radio station XFM, and insightfully, his thoughts on the current Dee Bee scene.

Firstly, how old are you and how long have you been involved with music?
I'm actually 41. I bought my first bass guitar when I was 14, taught myself, joined a band at university, which finished when I left after one term. I quit my education to join bands and get involved in clubs way back before Indie was invented and "Dance" music was little more than Donna Summer.

So Rock has been a massive force in your life?
I've always been into that grey area where Dance and Rock music meet. I first became aware of clubs when I came to London to study. I went out to a different club every night of the week with maybe one day off. I was into both spheres. The first music that made me sit up and say "fucking hell" to myself was Punk. I love that people like Liam Howlett are making music from the perspective and with the attitude of Punk.

How did you get into Drum & Bass and what do you think it brings to the table?
I'm on record for the past two years as saying D&B is the most exciting genre to be involved with. In honesty, this has happened due to the truckload of dynamite that Pendulum put under the dam. I started getting interested when I was working at Radio One as their anti-jingle person making all the mad shit between the records. I championed 'Inner City Life' and begged for it be playlisted at Radio One and get support, so I got involved from there. This was around the time of Metalheadz setting up in Hoxton Square. I used to love nodding to the DJs down there like J Majik, Peshay, Goldie of course, and Photek. Those guys really got me into it.

So, in that case, what turned you off?
Well, after some years, it started to stagnate. It became like a snake trying to eat it's own tail. Unfortunately, I didn't feel the same again until I heard 'Another Planet' by Pendulum: it's burst the dam and created this amazing flood of creativity. It's coming at Dance music from the Rock perspective. They're like D&B mixed with Metal drumming. They are masters of programming and make it sound like a proper, beefy fucking drum kit. It's got the vibe and aggression of Rock, the squelches of Rave, beats, tones, everything. They're great technicians. Thanks to Nightbreed, The Freestylers and all those Essex boys who brought them to my attention.

On 'Dance Rocks', why did you swap Fresh's guitar solos on 'Nervous' for the pulsing, twitching Subfocus remix? Do D&B and Rock mix well?
The reason for that is because it represents what I'm about live. Nick Subfocus' mix just gives me a more seamless transition from 'Airplane' (my D&B tune of last year). The two styles blend totally for me. There's all these strands nowadays: intelligent, jazzy, rocky, etc. For me it's about the heavier stuff, which obviously mixes well with Rock in terms of vibe. Also, on a simple tempo level, a lot of Rock music sits at 86bpm, where most of my favourite D&B tunes are (if you halve their time). I love the way that it's not exclusive anymore and anyone can take part. Dance blending with Rock has expanded and people's tastes are much wider. I remember dropping Pendulum at Manumission in the main room and the place blew. A guy started Kowtowing (a Chinese act of respect where the person kneels and touches the floor with their forehead) and shouting, "Thank you for not playing House music".

Can you give us a brief synopsis of your XFM show The Remix?
It's in its seventh year now. It's the Dance show on the Rock station, and I'm lucky to play whatever I like. It was an idea I came up with whilst driving. The guy on the radio was supposed to be playing the A side of a track but played the B side (a Dance remix of a Charlatans record) even though he wasn't supposed to because he thought it was better and had more kick. This coincided with my renaissance with Dance music and it seemed like my entry. It's about good music and reflective of the fact that people's tastes are getting broader. People expect more from the DJ.

On the album you've selected some prime cuts like 'Arachnophobia' by Sparfunk and Nightbreed, Subfocus' 'Airplane', TC's 'Flatline', coupled with loads of Breaks and various Dance remixes of Indie tracks. Is this a reflection of your live sets?
Definitely. I love to build and build and then really crack it out by mixing Drum & Bass and Rock to create an explosion. 'Flatline' for me was a perfect end to the album, while The Backdraft tune was glue as it starts at a Breaks tempo and then morphs into Drum & Bass so I can beat mix easily. They're also label mates. Atomic Hooligan are well deserved for their success and having them on the album is also great.

What would you like to see happen next in the Drum & Bass scene?
Maybe the next step forward is to cross from subterranean clubs to an overland gig scenario. If Pendulum had a great, iconic frontman to intensify a show, they could headline festivals with it, as The Prodigy did. They should make it a boundary crossing show. It could go to a whole new level, but there'll always be a subculture though, an underground of producers and DJs that keep the scene moving. That's great too.

And what's next for you?
I'm hoping my album will be a good platform for me getting noticed internationally where I'm virtually unknown. I'd love The Remix to go international and hit America. They totally get what I do and love Dance music that rocks.

Eddy TM's 'Dance Rocks' double CD mix compilation is out on Botchit & Scarper, while you can catch Eddy's The Remix show on 104.9 XFM every Friday from 10pm if you're in London or on the internet by going to xfm.co.uk.

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words: Ollie Stoller pic: Becky Maynes

bungle
A Martian In Brazil

Brazil is a country known for producing extraordinary talent, whether it be legendary footballers or beautiful women, but over recent years the nation has contributed some of the finest and most exciting talent to Drum & Bass music that the scene has ever seen.

A case in point is Andre Oliveira Sobota, otherwise known as DJ Bungle. He's set the industry alight with a string of quality releases that have got everybody talking and dance floors moving the world over. Bungle has just completed a whistle-stop tour of Europe to promote the imminent release of his debut LP entitled 'Down to Earth'. ATM managed to find some time in his hectic schedule to find out a bit more about the latest Brazilian Drum & Bass protégé.

"One of the first tracks I remember listening to was 'Hide You' by Kosheen which was very famous in Brazil," explains Bungle, "but the first proper encounter I had with Drum & Bass was while I was playing soccer at school and overheard some music with very fast breaks and saxophone solo bits coming from the main communal room. I just left the game and eventually found out that it was from Patife's first CD, a track by XRS called 'Get Back'. I got hold of the CD and started listening to it a lot and that made me get into the music in a big way."

Like for so many others the defining moment that got Bungle hooked on Drum & Bass for good was when he first experienced the power of the music live, which in this case was at DJ Marky's legendary night called Vibe at the notorious Lov.e club in Sao Paulo. As Bungle explains nostalgically, "He (DJ Marky) was like a musician playing. It was very spontaneous and everything that he was doing in his music he was manipulating. That was what really blew me away."

When asked what the scene in Brazil is like at the moment, Bungle responded enthusiastically, "the scene is getting better. We have Marky's night back at the Lov.e club that really looks like an authentic UK party: the club and vibe are amazing. Then we have new promoters doing new parties and bringing DJs over from the UK." Bungle adds, "we also have the Skol Beats festival, which is one of the biggest Dance music festivals in the world, where one of the main attractions is the Drum & Bass tent hosted by the night Marky & Friends. We are constantly looking to keep it moving."

With so many aspiring DJs, producers and MCs trying to get a break in the scene, we asked Bungle how he first got noticed, "It was not my main intention to get noticed," he responds honestly. "Everything comes from my music. It's very natural and spiritual for me to sit down and make music and everything that has happened to me since then is just a consequence of that. I never really forced things to happen." Bungle goes on to give his opinion on how other artists can go about their business, "It's important to be confident in yourself because everything comes from your music, and also to keep staying true to yourself and things will come naturally from that."

We then asked Bungle to explain how he chose his name. "It's taken from Mike Patton's band called Mr Bungle'. It was just something I had been listening to at the same time as when I first got into D&B and when I was looking for a name. I thought that it sounded good as a DJ name and shortly after I started using it DJ Marky gave a shout out to me on his radio show using the name Bungle which was like a blessing and I kept the name ever since."

Onto the subject of his eagerly anticipated debut LP, Bungle enthusiastically tells us about why it is called 'Down To Earth'. "Mars is my place because of the peculiar sounds that I use in my music. I call my sounds 'Martian' sounds and the story is I come from Mars and this album is like a trip to Earth because most of the music on the album is really down to earth. It is 'real' D&B and is not too melodic, but on the other hand in the first and last tracks I show the essence of my sound, which contains melody with guitars and instruments. This name for me expresses the picture of the real sound of D&B but at the same time shows my different styles." Bungle adds, "The first track is an intro and has a bit of the last track in it, which is called 'A Return To Mars', where I go home to my sound."

'Down To Earth' features a string of collaborations with distinguished artists including the likes of Marky, Total Science, MC Darrison and Laura Pacheco, and Bungle reveals that amazingly all the vocals on the album tracks were laid down not in person in the studio but solely over the internet, "Everything was made through the internet apart from the track with Marky '13th Floor' (the sequel to the massive '25th floor'). With Total Science and the singers it was very hard because I had never talked with them before the final recordings. Luckily everything worked out in the end and I am really happy with the results. I am amazed with what they did as they understood exactly what it was I was looking for from them."

DJ Bungle's European tour has taken him to places such as Macedonia, France and Austria, as well as all over the UK, yet surprisingly the tour has been the first time Bungle has travelled outside of his native Brazil. With this in mind we asked him what he finds hard about being away from home. Bungle reveals honestly, "I miss my family. It is very hard to be away from them. Sometimes you have bad moments like when you spend five days on the road without talking to anyone, where one day can seem like a whole year! An airline also lost my bag on the first day of tour when I arrived in Paris, which was not ideal. Sometimes you have to remain cool and at first it was all a bit of a shock; however you do get used to it."

When asked what's next, he excitedly answers, "Well I've got a new starting point with this tour right now. I'm doing the second part of the tour in June, when 'Forgotten Souls' will be dropping in the stores through Hospital. I'm already working on other new releases but first and foremost I'm really looking forward to the release of the album."

Bungle's debut LP 'Down To Earth' is out now on CIA.

THTC
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THTC

THTC Armour for Life.

"The Hemp Trading Company", or THTC as they are better known, was established in 1999 by brothers Dru and Gav Lawson and good friend Dan Sodergren. THTC was created as an urban streetwear brand, with the idea to rid the hemp industry of its hippy connotations and encourage the fashion industry to use hemp and other organic fabrics, instead of the traditional, yet polluting, fabrics such as cotton, nylon and polyester.

Hemp is, by nature, organic. It needs no chemicals to be grown and is, after bamboo and seaweed, the world's fastest growing plant. It is over 4 times stronger and more durable than cotton and its bi-products include clean, efficient, engine fuel. As a substitute to cotton, using 55% hemp in a T-shirt instead of 100% cotton can save well over 200 gallons of water per T-shirt. In a time of frequent drought throughout many of the world's poorest countries this could be the difference between life and death.

Back in 2000 Gav met Rodney P and Skitz at 'Bassheads', a THTC sponsored night in Reading. They were both hugely supportive and really raised the profile of THTC as a clothing brand and as an Eco-movement. While the story since, has been far from without its complications, the range now encompasses T-shirts, sweaters, hoodies, caps, visors, beanies and sweatbands, and will be expanded this year to introduce other garments.

From day one THTC has kept a high profile within the underground music scene and the links with leading artists who wear and support their range has been a huge success. Drum & Bass artists include: Nicky BlackMarket, L Double, Goldie, Hype, LowQui, GQ, Stamina, Dynamite and Verse. While in Hip Hop: Foreign Beggars, Rodney P, Skitz, Jehst, Task Force, Skinnyman, PhiLife Cypher, Skrein, Inspectah Deck (Wu Tang) and Maseo (De La Soul) have all added their weight to the cause.

None have been more supportive of the cause than MC LowQui, the head honcho of Essence of Chi (www.eocartists.co.uk) and Metalheadz MC of choice. LowQui is rarely seen on the scene without reppin' a THTC T-shirt, and he has done a vast amount to spread the word over the years. Check him online @ www.lowqui.com or www.myspace.com/mclowqui.

The same can be said of Hip Hop giants The Foreign Beggars, who exploded onto the scene several years ago with their debut album 'Asylum Speakers', which won them both the 'Best Group' and 'Best Track' at the Lyric Pad UK Hip Hop awards in 2005. For more information check www.dentedrecords.com or www.myspace.com/foreignbeggars.

Since they started trading in 2001 THTC has also produced merchandise for the likes of Renegade Hardware, Morhceeba, Defcom Records, Rubik Records, Asian Dub Foundation, Rat Records and most recently, Foreign Beggars. The demand for their blank products has lead to the development and launch of a sister company, Eco T. Eco T produces bulk, forward order, custom made merchandise from a number of ecological fabrics and can be found at www.eco-t.co.uk.

THTC is now being distributed across Europe and Japan, and this year, will be franchised all over the world. When THTC started no-one had heard of the term 'fair trade' and there was no market for ecological clothing. Now, you can't open a magazine or a newspaper without reading something about it. THTC didn't start the trend, but has been a key player in the birth of this new industry.

For more information check out www.thtc.co.uk or www.myspace.com/thtcclothing or contact info@thtc.co.uk / 0208 965 5362.

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words: Chris G pic: Liz Eve

CYRUS

From The Shadows

From The Shadows

The time has come for 27 year old Cyrus to emerge from the shadows and deliver the most pure, uncompromising vision of Dubstep yet. With his debut album having just hit the shelves, ATM went to catch up with the Croydon based producer.

Croydon is widely regarded as the birthplace of Dubstep and most of the scene's leading figures hail from the now renowned London suburb. Cyrus has been there since the beginning and remembers fondly the many hours and days spent in Big Apple Records, one of the most important places in the development of the sound, "You'd find us all down at Big Apple Records (RIP) passing beats to John and Hatcha to play on the shop system. At the time that was the place to hear each other's creations. A lot of inspiration came from there." Music has always played an important role in Cyrus' life, even if it did cause conflict at times, "I've been into music all my life, growing up on a wide variety of music from Pop to Reggae. My parents clashed on musical tastes though so we had to put up with all kinds of sounds."

Cyrus is one third of Dubstep collective Random Trio. Formed in 2002, the group is made up of founding members Cyrus and Omni, as well as Manchester based Omen, who was signed up in 2005. When quizzed about what made him take up producing, Cyrus reveals that his inspiration came from both sides of the Atlantic, "I think the first artist to inspire me on a production level was Timberland, as I always was, and still am, fascinated with his work. In terms of actually getting into producing myself it would probably be Horsepower. I was DJing UK Garage like most of us in this scene when I first heard their sound: it blew me away." After Picking up a few production tips he decided to take the plunge, teaching himself the rest, "I'm self taught really. Omni knew a little and showed me some bits and bobs, so I just went out and bought my own PC and got down to it. My first tune was 'Lost City'."

'Lost City' was to form the A side of the 'Random Trio' EP, the first release on Random Trio Productions. The EP was comprised of three tracks of fantastically original, deep, dubwise Garage and it wasn't long before Cyrus' talents were noticed outside of the capital. Bristol's DJ Pinch soon recognised his potential, "I first met Pinch a few years back at FWD>>. He approached me asking if I'd be interested in going up to Bristol and doing a set. I think at the time it was one of, if not the first time the sound had been played outside of London. After a while he started a label and wanted to sign some of the tracks I'd given him. Pinch is a don, he's done good things for this sound."

The label in question was the now highly respected Tectonic Recordings and the release came in the form of the imaginatively titled 'Cyrus' EP. The EP was to prove to be more successful than Cyrus could have ever imagined. One of the tracks, 'Indian Stomp', has recently been used in the Hollywood blockbuster 'Children Of Men' and Cyrus has now signed an album deal with Tectonic. The 'From The Shadows' LP should be hitting the shops in late April.

The album is an uncompromising portrayal of the original Dubstep ethos. Each of the 12 tracks on the album has been stripped back to the bare essentials, namely beats and bass…lots of bass. Luxuries such as melody and complex edits are shunned in favor of dark atmospherics and brooding, echo filled silences. Exotic, haunting sounds continually drift in and out of the mix, hinting at melodies, yet never fully revealing the secrets of the deep. Cyrus suggests that age may play a role in the sparseness of his productions, "I've always been into minimal sounding tunes, but to be honest I don't set out to write a specific sound. Maybe I'm getting old and minimal makes it easier on my knees!"

Whatever the reason, the minimalism that abounds within his music is certainly effective, especially when heard booming out of a decent sound system. The pensive gaps between one drum hit and the next suddenly become a last chance to gasp for air before yet another wave of bone-shattering sub bass comes crashing down upon you, "A good sound system is VERY important in this scene. The music is based around the bottom end. It's not a good thing when you turn up to a gig and there are no subs. It does happen though."

One place where subs are never lacking is DMZ, the biggest Dubstep dance in the world. Cyrus has been a regular on the line up since the night first began and has been able to test out his tunes in front of the very knowledgeable and enthusiastic crowd. In keeping with Dubstep's sound system culture he always cuts his new bits to dub, "For me dub plates are very important as it gives me the chance to play my new creations out. On a personal level, there's nothing like having fresh acetate in the bag."

Having now dedicated himself to music full-time and with the release of his album imminent, the future is looking bright for Cyrus. Add to that upcoming DJ bookings in the US as well as throughout Europe and the UK and 2007 is looking as though it will be the year Cyrus steps into the spotlight.

Cyrus' debut LP 'From The Shadows' is out now on Tectonic Recordings.

D KAY Drum & Bass Chameleon

words: Mark OD

d kay

The Drum & Bass Chameleon

D Kay is a rare breed in Drum & Bass. So many producers rely on a tunnel-vision approach to producing music: it's as if they wake up in a cold sweat at the thought of leaving their comfort zones. Not this Austrian high-flier. He can make as many different types of D&B as there are pigeonholes for and still keep the quality control locked high.

D Kay, known as David Kalumkampff on his passport, initially appeared on the radar as a producer with real potential around the year 2000. Releases on Moving Shadow, Renegade Hardware and CIA promised much but it wasn't until he signed the outstanding 'All The Way' to Soul:R in 2003 that the purists really started to take notice. The same year he had a little fling with the mainstream courtesy of the anthemic Latin vocal swinger 'Barcelona' and has since set up his own label, the very respectable Brigand, and the Ill.Skillz imprint with Rawfull, while somehow finding time to drop beats on labels as diverse as Bingo, Exit, Freak, Hospital and Metalheadz.

When ATM heard news of his debut LP we were excited at the prospect and when 'Individual Soul' eventually landed on our laps, we were eager to find out whether the album would live up to our expectations. Would it scale the previous heights of tracks such as 'Waxed', 'All The Way' or 'Desire' with DJ Lee? After listening to the album in its entirety, we have to admit it wasn't what we anticipated, which is by no means a bad thing. Fans of D Kay's more dance floor orientated styles will have to open their minds and ears to love this album. At just over an hour long, it's D Kay's homage to Jazz and the world that orbits the sound. In a Drum & Bass context it's most closely comparable to the earlier work of say a Peshay or a Roni Size on Talkin' Loud, and while most of you may have been expecting something completely different, those of you who like to expect the unexpected will be pleasantly surprised.

We asked D Kay what inspired him to make this album. "I was playing with the idea of writing an album for a while, but was never happy with producing 10 to 12 DJ tracks with a restricted shelf-life. One day I teamed up with two musicians and had them play stuff to what I had programmed. It was a great experience. The guys were absolute pros and whatever I came up with or however I directed them, they would play it. Later I made a really nice track out of it, which became the first track for the album (Interlude)."

This experience seemingly inspired him to run with the idea, "I thought, hang on a minute, this is really cool. This is what I want to do for an album. So I got 20 tracks and ideas I had together, stripped 'em down to 11 and made what you could call stem tracks. I laid out the drums and main harmonies and came up with arrangements that wouldn't necessarily fit into the way a 'classic' DJ track would be structured. To make it more interesting in the context of an album project, I wanted varied tracks and an improvised human feeling. When you listen closely, there are bits of sloppy playing I left in on purpose to re-inject some organic vibes that some of today's D&B has lost due to modernized production techniques."

The process of making this album also encouraged D Kay to step outside of his comfort zone and develop as a producer. "On top of being unhappy with the standard D&B LP layout, I felt I needed to make something worthy for myself. Musically and emotionally I learned a lot, gained experience, learned new gear and learned how to organize proper studio sessions on schedule. Co-ordinating 12 musicians doesn't really happen when you make a D&B track in a smoked out basement room, so I really needed to step outside and accomplish this for myself to prove to myself that I could do more than just roll out a few loops."

Working in the studio was very much a fusion affair. "While recording and mixing we used a lot of old gear, including a Neve desk from the '70s, a drum kit from the '60s, and a sax from the '30s. On the sequencing side we used the newest version of Logic, which made us laugh a lot. Using old gear and new software gave us a paradoxical feeling. Basically I wanted an organic, musical album that would sound lively and different.

"It was hard work and good fun," he continues, "I had a really good engineer in the studio though: big shout to Sir Moldan! He went mad on patching the gear together and has done a real good job with the sound. The editing was the biggest load of work of course, which took like one and a half years. I learned how important it is to give everything its proper name: every track, every channel, every edit, and every version. But for the most part it was quite smooth and great musical moments came about."

D Kay is in demand by promoters but hasn't been easy to get hold of. Has he been selective when it comes to DJing? "I have been in the past," he admits, "but only due to a tight studio schedule and the urge to finish this album. At the same time I was working on building the label, so making tunes for that took up a lot of time as well. Plus I did a few collabs last year, with DJ Lee for Metalheadz again for example. I've also been doing a weekly D&B club at Vienna's hottest club, the Flex. It's called 'Beat It' and runs every Thursday. It's really popular among the scene and party goers alike, and it shows how healthy D&B is at the moment, but now the biggest chunk is out of the way I'm getting into DJing again, so I'll be in a city near you soon."

Now D Kay is going to take us exclusively through his debut 'Individual Soul' LP, track by track. Remember you heard it here first…

Golden Hands
The first track of the album keeps it simple. Super groovy Wurlitzer licks and funky drums roll along to take you to the first epicentre of the album. The breakdown switches the sound and the mighty Hammond organ enters alongside the vibraphone. The drop goes crazy when the Hammond and the drums battle it out. For the first time on the album the powerful sound is unleashed.

Individual Soul
The title track was co-produced with an old friend of mine DJ Urbs. He's also responsible for the scratches. We envisioned a drunken night in a small Jazz club in some big city at 7 in the morning with the band playing its last track for the night. Double bass, swaying sax and vibes escort us to the exit and out through the main door where the sun hurts our eyes. But it's a good pain.

Chicks Love It
I wrote this track in the kitchen of my old flat. Our flatmate at the time was playing guitar, so halfway through I called him in and recorded him the next day. I always thought this would be the track most appealing to girls, so that's why I called it 'Chicks Love It'. It's the sexy sax, that's what it is.

Boiling Point
Originally I had this track second to last on the CD, but I think it's such a cool track that it deserves an earlier play. It's the only slower track, on 165bpm, and is based around a really weird drum loop with the music getting more intense. The drum work out gets more intense as well, building up into an off key sax solo that reminds me of Lynch movies.

Drum Skit
A little drum fill for y'all to sample!

Retrostep
Straight grooves, lush strings and deep bass. This is how liquid D&B would have sounded if it had been invented in the '70s. I think this track really holds everything: horns, flutes, strings, fretless bass, vibes and LSD-infused synths solos. Love peace and happiness!

Eternal Love
This track sets out with a really simple flute and vibes progression, which it returns to at the end of the track, like one big circle. Stacking up with sax and more horns, this drops into a quirky clavinet riff and then some dirty drums. Half way through the journey we really get the best out of the flute player by pushing his lungs in a little solo lick.

Fat Cop
When we recorded this everyone said the music had the vibes of "the streets of San Francisco", so I called it 'Fat Cop', 'cause we love donuts too you know. Clavinet and guitars are the main features, the second drop adds the Hammond again, while the drummer keeps it rollin'.

Interlude
As I mentioned before, this was the track that was conceived first and gave birth to the rest of the album. Originally it was the first track on, but I wanted to keep this gem for halfway through the journey. I love the epic horn that builds up to the fiercest drop on the album. This is heavy! Filter loops open up and down and it sounds a little bit Disco. I guess I'm a captain future victim too. It's kinda short and ends on bonfire guitars fading out.

Serenade Re-interpreted
You might remember the track serenade I made for my label Brigand. I always wanted to do a live cover version and this is it. One of my favourite tracks on the album, it sounds a bit dramatic at first but really starts to shine once the main hook sets in. The drums get a great feature midway and re-explain the groove later on. Lots of sizzling rides for the audiophile listeners out there.

Lullaby
Every album needs a love song. In this one, you gotta love the saxophone. This turned out to be the main feature track for this instrument and the performance is brilliant. I really like the tone of this specific instrument: it's the sax from the '30s I mentioned before. It looks older than that though! But the sound is amazing.

All That You Are (feat Stamina MC)
I wanted one vocal track on the album so I went for the most expensive one: Stamina MC. He needs to bathe in champagne before a studio session in order to sing and only eats with gold forks that are not allowed to be used twice. He stayed (in Vienna) for two weeks. On top of that, it was really hot in the studio - it was midsummer by the way - but we still managed to record the track. I think he was worth all the money.

**'Individual Soul' is scheduled for release May / June.
For DJ bookings email: bookings4dkay@chello.at**

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creative juice
critical
soundtrack
THE CONTRAST
ILL.SKILLZ CAN'T TOUCH THIS
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An Immovable Force
klute

klute

An Immovable Force

words: Danny Shutdown pic: Zen Inoya

Klute, or Tom Withers to his family, is one of those producers who regardless of passing fashions, trends and fads continues to do his own thing. For this alone he should be saluted as an artist with real integrity. In a world where cheap imitations are used to court the mainstream market, people like Klute make and release music they genuinely believe in and for this Drum & Bass is a better place.

Klute's emergence into Drum & Bass started way back in 1993, coming from a background of an avid skate enthusiast and member of the Punk band The Stupids, he moved onto experimenting with Techno before concentrating more on Jungle. Klute built his reputation on the legendary Certificate 18 and through the last 10 to 15 years has had untold releases on just as many labels.

Now the year is 2007 and his imprint Commercial Suicide continues to go from strength to strength, with a superb roster of artists with the likes of Amit, Break and SKC all making regular contributions. Klute has recently completed his fifth album entitled 'The Emperor's New Clothes', a feat which most artists would give their right arm for. Coming out as a double CD package, one disc is Drum & Bass and the other is Techno based. An interesting development of late is the full-blooded embrace by producers like Klute, Calibre, Commix and Marcus Intalex of House and Techno. With talents like these going full circle and making music at different tempos we're sure to hear some interesting music as a result.

Back to the man in question, ATM caught up with Klute down at London's legendary Cargo to check out their new sound system and to ask him a few questions…

Where did the name Klute come from?
I grew up in Ipswich and I'd been off in America for a couple of years, but I was back in Ipswich in 1995 and I was starting to get a couple of tunes out with Paul Arnold's Certificate 18 Records and Redeye Records. I was doing tunes for both labels but when I went to release stuff on Paul's label he said he'd like a name that he could stick with for me and keep it for Certificate 18. I thought it was quite a good idea so I had a think and Klute for some reason came into my head. It's from a film from 1971 with Donald Sutherland and Jane Fonda, a sort of murder mystery film. It's been sampled in Drum & Bass in the past. There's no particular reason behind it. It's not like it's one of my favourite films but it just seemed to fit.

You have come a long way since your Certificate 18 days. Did you ever think you would still be going nearly 15 years on?
No, not at all. I have been thinking about this a lot recently because you're always wondering what you're gonna be doing in 10 years time and you never have any idea. In fact it's quite a frightening question to ask yourself. 10/15 years ago I could never of imagined I'd be doing this. I don't know if this a good or bad thing that I'm still doing it but I'm at least doing it better than I was doing it 10 years ago.

How does it feel to be releasing your fifth album?
I know one thing, I mean I stand corrected if I'm wrong, but I am the only Drum & Bass artist that's ever done five albums, which I think in itself is a bit of a novelty to me. I just like doing albums so it feels good to finally get another one under my belt. Literally every time I finish one I say "Never again. Next time it's gonna all be completely different", but every couple of years I seem to churn one out.

What influences brought about the inspiration for the 'The Emperor's New Clothes'?
That's always a really difficult one for me to answer because I suppose everything influences me from music to every day life to chance encounters. A lot of sampling goes on in my music. I'll be travelling around the world DJing, listening to my iPod on the plane, and it depends on what kind of mood I'm in, but if I catch a sound in there I think might make a good idea, I'll go with it. On the other hand if I'm in a different mood or asleep I might miss the perfect opportunity to do something, so it's based on life really and listening to all kinds of music. I'm inspired by my distain for life and resentment for what goes on in society and how things seem to be increasingly controlled.

Is there anything else you want to let us know about the album?
Like all the albums I do I try to make it a proper album instead of just sticking a bunch of tunes on a CD. I try to make it gel. I mean if you listen to the whole thing at once it should make sense.

What was the reason behind the second Techno CD on the album?
I've always been a Techno head really. That's what I was into before Jungle because that's all there was before Jungle. It grew out of Techno so when I first got a sampler that was the first sort of stuff I was making, but around 1993 I made a conscious decision to drop making Techno and go into Jungle. I think throughout the years it's been like a therapeutic thing of me, so when I get stressed out making Drum & Bass I've got something else to go into to release myself. But I mean on every single album I've always dabbled in it except this time it's pretty much all Techno on the second CD.

Do you think it's a good or bad thing that music has become so exposed via the internet?
Like anything I suppose it's got its good and bad sides to it. I think it would be too weird to take it all away and put it back to how it was. It's just not possible to do that so you just have to live with what is happening and deal with that as it comes and see what happens. But people have always moaned in Drum & Bass that there's too much of this or you know everyone sound's the same. Everyone's always had similar things to say so I suppose its business as usual really. Hopefully something quite radical will happen. Personally I think too many people are being too safe, like they're in fear of sticking out. I sort of direct that more at new producers because they're gonna be the people more sensitive to criticism than anyone else. Most people want to fit in and get a release straight away and the easiest way to do that is to make it DJ friendly.

One thing we could do with more of is people putting their character into the music. How they can do that I don't know because it's a faceless form of computer-based music but it would be great to hear some real flair within the music. For me it's always been about the future: looking-forward music. While there's plenty of great stuff it's still kind of sat on this flat plane at the moment. It takes something like a 'Body Rock' or whatever to come along and shake things up, but you know I'm guilty as everyone else. I haven't made that tune.

If you could choose one producer, singer or songwriter to work with who would it be and why?
I don't think there's anyone you know! I know Liz Frazier from the Cocteau Twins, they're an Indie band from the '80s who made very ethereal, ambient guitar music. She's just like the most insane singer: she doesn't even sing words. She made up her own sort of vocabulary and stuff like that, but she's my favourite singer and I'd like to work with her, but she is like completely untouchable and pretty much removed from the music business now. I sort of respect her rather than some sort of diva who thinks she is the best thing in the world. I'm more inspired by someone who gives up music because they'd rather have a pleasant life an all that.

Where do you see the scene in five years time?
It's weird because right now everything is a bit up in the air and chaotic. Because it's a worldwide scene, it's more based around the internet, where as before it was based around the cutting houses like Music House. Now it's sort of based around AIM and it's a lot more faceless. You know if you hear a tune in a club or on the radio you can't place it like you could 5 or 10 years ago, where you could go "Oh, that's a Dillinja tune" or whatever, so I think it's difficult to say. It really has been democratised by computers making it easier to produce music and making it easier to get it out there. You don't need to have any contacts or anything, you just need AIM and Reason and a few ideas to lay down.

'The Emperor's New Clothes' is out now on Commercial Suicide. For more information on Klute and his tour dates check www.myspace.com/kluteuk and for info on forthcoming releases check out www.commercialsuicide.org.

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AIM & FIRE!

J Dilla

In Memory Of A Man And His Music

words: Jesse Keene

To coincide with the reissue of J Dilla's first and rarely heard album, 'Ruff Draft', ATM thought it would be wise to pay homage and also enlighten people on Dilla's appearance on the Hip Hop scene, his impact on the culture, and his tragic disappearance.

J Dilla's memory will always live on through his music, and as with other artists like Tupac, Notorious BIG and Jam Master Jay, his influence expands to realms far beyond Hip Hop's peripheries. So where do you start when it comes to writing a piece on someone, who in a comparatively short time, did so much for the sound of Hip Hop? J Dilla's effect echoes throughout the echelons of the culture. Originally likened to such acts as De La Soul and The Pharcyde, for whom he produced tracks including The Pharcyde's 'Runnin' and the De La Soul's 'Stakes Is High', Dilla continually proved the critics wrong, with his ability to be non-conformist in his approach to making music.

Dilla was born and raised on the east side of Detroit. From an early age his parents pushed him to become heavily involved in music and he quickly became an avid crate digger, searching out rare Funk, Rap and Jazz records, for his ever-growing collection. His penchant for anything musical led him to learn to play the cello, keyboard, trumpet and violin, though in the end it was the drums where he felt most at home. In 1988 he took up MCing and formed Slum Village, with his Pershing High School friends, Baatin and T3. It wasn't until 1992, after receiving some valuable guidance from the accomplished Amp Fiddler (a session keyboardist who had worked with many established artists like Prince, Parliament and Enchantment) that he realised his potential and began to hone his skills. Amp introduced him to the MPC drum machine and he mastered it very quickly.

A chance introduction to Q Tip from A Tribe Called Quest, who was already aware of the Slum Village sound, helped get the word out to the Hip Hop fraternity. By 1996 he had worked alongside many well known artists such as Busta Rhymes, De La Soul, and the west coast funksters The Pharcyde. Before long, the Hip Hop masses came to know the J Dilla signature sound of shuffling high hats, spacious drum loops, and reshaped samples from obscure and more obvious tracks. This helped cement his place as one of the most sought after producers of the time.

Through the remainder of the '90s his output was incessant yet he never seemed to gain the credit that he deserved. A case in point was his work with Janet Jackson on the 12" 'Got 'Til It's Gone', where he was never actually credited for his production. Never disheartened he continued to work, collaborating with The Pharcyde and also on Q Tip's '99 solo release 'Amplified'. Although he was heavily involved in other projects, Slum Village stayed a top priority as the group released 'Fantastic Voyage Vol 2' and 'Best Kept Secret', both of which received critical acclaim across the board and brought the group's notoriety to the mainstream market. J Dilla went on to work on seminal LP's like Common's 'Like Water For Chocolate', D'Angelo's 'Voodoo', Erykah Badu's 'Mama's Gun' and Talib Kwali's 'Quality'.

Also staying prolific as a solo artist, in his own right, he released numerous singles and the 'Welcome To Detroit' album, in 2001. A number of instrumental compilations followed on, from the success of the album, and it seemed that his career was gaining pace. He then joined up with the ranks of Peanut Butter Wolf's Stones Throw label and worked with Oxnard's best kept secret Madlib. Producing and rhyming alongside each other, they formed Jaylib and brought out the full length album 'Champion Sounds' in 2003. It could be said that this team inspired the later duo Madvillain, but this is open to debate.

Around this time his health took a sharp decline. His illness was a disease called Lupus, which has a damaging effect on the immune system leaving the body severely weakened. For over two years he received treatment and was put onto a dialysis machine. Despite being in a wheelchair he pushed himself to complete the European leg of the Stones Throw tour in 2005. He also managed to complete his full length instrumental album 'Donuts', released on February 7th, his 32nd birthday. Tragically, three days later, whilst in Los Angeles with his mother, he passed away due to kidney failure. The tremendous loss was felt throughout the Hip Hop community with his close friend ?uestlove from the Roots comparing his production talent to the genius of Jazz giant Charlie Parker. Six months later his final album 'The Shining' was released after being finished off by Karriem Riggins, who he had worked with for many years. Although, as with many of the idols of our time, his life was cut short, the music as always will endure through the spirit of his friends and associates and us the listeners. Another soldier gone, but the legend lives on.

Ruff Draft is available to buy in all good record shops now. For more information check out: www.stonesthrow.com

15 Years And Still Going Strong

words: Mark OD pics: Zen Inoya

ram records

15 Years And Still Going Strong...

Ram Records has been part of the soundtrack to the story of Drum & Bass all the way from its Rave roots, right up to the present day. Over this time, the label's cast have become part of Drum & Bass folklore: Andy C, Ant Miles, Shimon, Red One, Moving Fusion and, more recently, the likes of Sub Focus and Chase & Status have added their names to the credits. Ram maybe just a snapshot of the bigger picture, but over their existence they've grown from a homemade Essex enterprise into one of the most consistent and high profile record labels in Dance music.

As one of the original members of the Ram family, a friendly and down-to-earth Ant Miles tells me on a sunny day at their HQ in Hornchurch, "Ram is not the only one that is 15. Everyone we were around in the early days is at that stage." True. ATM Magazine also celebrates 15 years in 2007 and indeed gave Andy C & Ant Miles' 'Turn On' track (one of their first ever releases) its first exposure to the oxygen of publicity. During the long afternoon I spent with the guys, the conversation is littered with references to those they rubbed shoulders with and were inspired by from day dot. Characters like Randall, Goldie, Bryan G, Hype, Ray Keith, Nicky Blackmarket and Grooverider, labels like Shut Up & Dance, Reinforced and Moving Shadow. Something Andy says later on in the day illustrates just how naïve and enthusiastic they were at the start: "I was saying on Groove's show the other day, we didn't know what we were doing in the beginning; we just wanted to be involved."

When Ant talks of the early days, it means going back in time. 1992, to be precise, a year when Dr Dre's 'The Chronic' became the most successful Hip Hop LP in history and Primal Scream's 'Screamadelica' blurred the lines between guitars and Dance music. It was also a time when the U.K.'s youth were caught up in the headlong rush of Rave culture. Big events and fresh underground U.K. music inspired a whole new generation, including a, still at school, Andy C(larke). "Scott (Red One) was putting on dodgy parties up in London," he jokes, "and I used to go up with him. One time I was listening to a DJ called Just Jones and he dropped this tune, 'The Beast' by Evolution. When that track dropped and I saw everyone going nuts. That was the moment I was like, "I want to be a DJ"."

Not content with taking up mixing from an early age, Andy had designs on making his own music, and it was the chemistry in the studio created by the meeting of the traditional studio engineer (Ant) and the 'break the rules' approach of youth (Andy) that produced some seminal early moments. Ant Miles is in his element when recalling the story, "I was good mates with Andy's Dad through the studios I was working in at the time. I was only the gopher, but he always treated me with respect. I got to know Andy from when he was very young. Being ten years older, I was obviously from the next generation. I was at a crossroads in '89/'90; I stopped pushing buttons for other people and wanted to explore on my own, and Andy had his own stuff going on with Breakbeats, and that's how it came about. I'd been working with a lot of people, but with Andy there was a spark and 'Turn On' by Desired State was the first tune we did together."

15 years may flash past in the blink of an eye, but the technological advances sometimes make it seem light years away. In 1992 the world was yet to become obsessed with communicating via emails and texts. If someone was stalking you, they were outside your house, not on Myspace. Music tech was on the fat side of lardy and all-in-one virtual studios were something you'd see on 'Tomorrow's World'. It was in this climate that Ram launched with Andy's 'Sour Mash' EP. They released it for fear of being "knocked for money," explains Andy. "I made it on a reel-to-reel tape machine; none of this new fangled computer hard drive," he says with a wry smile, "I had a mixing desk and an S950 Akai sampler that could only play one note out of each channel, so if you wanted a three note chord, you needed to play three notes on each channel of the mixing desk!" Ant generously adds: "The 'Sour Mash' EP made a splash and that was all Andy. It proved he could easily stand up without me. It was very much a new era, a new way of working."

Not long after, under the combined guise of Origin Unknown, they released one of the most influential and biggest selling records ever to come out of the scene. Ant has no doubts about how pivotal it was. "'Valley Of The Shadows' put the label on the map. I remember I was still very broke back then in 1993, with a young family, and I was helping my brother one morning in the middle of London - my brother used to replace man hole covers. I remember this car drove past blaring 'Valley Of The Shadows' really loud and I was thinking, "Wow, that's our tune". It suddenly dawned on me that this tune was starting to get large. That opened the doors for everything that was to follow." A blitz of Jungle Drum & Bass ensued confirming Ram as an industry heavyweight. Their long time friend, Shimon, made his debut with 'The Predator' in 1994 and, with tracks like 'Sound Control' featuring Randall, 'Roll On', 'Night Flight' and 'Truly One', Ram and sister label, Liftin' Spirits, defined the era.

Ram's first LP project, 'Speed Of Sound', landed in 1996 and, with all-time greats like 'Quest' VIP and 'Cause 'n' Effect', it was the sound of the pirates, BBC Radio 1's One In The Jungle show, dance floors and car stereos the length and breadth of the land. If you own a copy of this gatefold treasure, there's no end of punters who will pay silly money for it on eBay, but then you shouldn't even be considering parting with it in the first place.

The rest, as they say, is history. Any Drum & Bass head worth their Air Force Ones should know the deal, but here are the highlights. The production duo, Moving Fusion, joined the camp and played a huge role in the continued success of the label, producing one of the label's most played anthems, 'Turbulence', followed by the excellent 'The Beginning' and 'Atlantis' EPs. Andy started running away with all the awards as best Drum & Bass DJ (he's got a stack of them on the side at their office as proof). The 'Sound In Motion' and 'Molten Beats' LPs followed on from where 'Speed Of Sound' left off, and Ant, Shimon and Andy teamed up under their Ram Trilogy moniker. "The three of us coming together has always been an awesome, potent combination," describes Ant. With hits like 'No Reality', 'Mind Overload' and 'Chase Scene', the Trilogy captured moments in time, but none more so than with 'Titan', which alongside tracks such as Bad Company's 'The Nine' and Konflict's 'Messiah', remains one of the most monumental Drum & Bass track of all time. Appearing on the 'Titan' EP alongside three other tracks that could still grace most A sides now, the trio's masterpiece captured the essence of the scene's post-millennial vibrancy and, not only the label's, but the music's modernity. Its seismic bassline is still an incredible feat of engineering, and, to top it all off, it is the ultimate DJ tool.

By this stage, Red One had brought his business nous to the label and steadied the ship by taking over its day-to-day running. The Ram nights at The End were well and truly one of the must visit D&B parties in the world. Accelerate past the first three killer instalments of the 'Ram Raiders' series and you arrive at another fundamental point in Ram's and Drum & Bass music's history: the monstrous swinging cross-over that was Shimon & Andy's 'Body Rock'; a record that made the Top 40 without a vocal, a video or any major backing. Cruise past follow-ups Moving Fusion's 'Thunderball' and Bad Company's 'Spacehopper', take a left at Moving Fusion's 'Start Of Something' LP, a right at yet more anthems such as Fresh's 'Signal', the Trilogy's 'Screamer', and Nightbreed's Rock hybrid 'Pack Of Wolves', and the present day is almost in sight.

A fresh impetus was given to the label by new artist Sub Focus, who, after leaving a few calling cards, truly announced his arrival with the disgustingly catchy 'X Ray'. For Andy there's no doubting the importance of new talent: "It's a fresh injection of vibes and inspiration, especially in Nick's (Sub Focus') case. He's gone from his friend Jack completely randomly giving me a demo CD in Maidenhead, me listening to the CD and ringing him up, and him not believing it was me and going "Whatever mate!" To see him now nominated as best producer and making all these big shockwaves in D&B over the last couple of years, that's invigorated and inspired us, and that's the beauty of having new blood on board." Add more hungry and ambitious talent like Chase & Status, Xample, Basher and Culture Shock (someone Scott tips for big things) into the mix with the existing label artists, and it goes someway to explaining why Ram has become a hit-making production line. "We sign people we think we can work with and want to achieve the same goals. We want to be as big as we can and push the music as far as we can," says label boss, Scott.

In March 2007, Ram walked away with the Best

Label Award at the BBC Radio 1Xtra Bass Awards and, after all the book ends, (sorry, trophies) Andy has won as an individual, he's clearly delighted with the result for the team. "It's great for the label. We've been running for 15 years and it's great to still be relevant. Nowadays we're running in a professional manner; we've got offices and we're bringing through artists, so it's kind of cool to be acknowledged after all this time, especially because you reinvent yourselves every few years as a label." Nowadays, Andy deals with the A&R and Scott makes things tick behind the scenes. When it comes to the label's continuing success, Scott says, "We don't go in and manufacture, that's part of the reason. We believe the growth of the label should be organic. The back catalogue is only up to number 64 with the Chase & Status release ('Dumpling Riddim' b/w 'Disco'). It's not like we've done over 100 and something. We believe its quality over quantity. Obviously some people are like, "Are you mad?! I don't like none of it"," jokes Scott.

Surely they must have days when things get strained? Scott is honest in his response: "My stipulation was (when he joined full time), as long as it doesn't interfere with our friendship I'm cool with that. Touch wood, it hasn't. Not saying we don't argue like cat and dog sometimes, but at the end of the day we close the door on the office, go down the pub and have a beer." The chances for them all to get together these days are limited, what with exhaustive DJ commitments and constantly booked diaries. One opportunity has been the 15 Years Of Ram Tour. Shimon tells me down the phone one day, while on his way to Switzerland for a show, that, "The tour has been doing great. Every club has been full with a good vibe." Why does he think the label's still at the top? "It's down to releasing good quality music. We're all DJs, we all know what we want to play, what we want to hear, what's cutting it and what's hot, so, as long as you don't get old and crusty, there's no reason why it shouldn't carry on." And just for the record, Shimon in his own words tells me he's "the most talented and best looking one.", but clearly not the most modest!

So there you have it, 15 years immortalised in print. The music produced is a great trigger and aid for memories even if, as Ant says, "We should have taken more photos." The amount of time zones Andy has jetted through means he's been around the world more times than he can recall, "I can't remember the where's, when's, whys or what's so much, but I have this fantastic image that's burned itself in." Ultimately, it's good to see they're still down-to-earth and success hasn't gone to their heads. "If I could have chosen a life before coming onto this planet," says a wise Ant Miles, "I would have chosen exactly the life that we have led."

RAM RECORDS: THE FUTURE

SUBFOCUS

What does Ram Records represent to you?
It's a label I've always had a lot of respect for and it's a pleasure to be a part of the stable now. They've got great quality control and aren't afraid to take risks, releasing different sounding records like 'Body Rock' or 'Pack Of Wolves'. There are also some wicked new artists on board like Chase & Status, Xample and Culture Shock.

What are your favourite Ram tracks?
There are so many good records to mention, but my particular favourites are 'Mind Overload', 'Lunar Bass', 'Signal' and 'Turbulence'.

What will you be releasing on Ram in the future?
My next major project is my debut album, which is coming along nicely. There's a whole bunch of material that no one's heard in the clubs yet and there's a wide variety of different stuff with some Liquid vibes, dance floor tunes, different time signatures and some House and Electro stuff I've been working on. Expect it to drop later this year.

CHASE & STATUS

What does Ram Records represent to you?
Ram represents part of the foundation of Drum & Bass. It's 15 years deep and has produced countless seminal tracks over the years. It has always represented consistent, high quality music and has been at the cutting edge of Drum & Bass since it started. Ram has a real deep rooted following, which can be seen in how successful the regular nights are down at The End.

What are your favourite Ram tracks?
'Sound In Motion', 'Titan', 'Quest', 'Cause 'n' Effect', 'The Beginning'.

What will you be releasing on Ram in the future?
By the time this is in the shops, 'Dumpling Riddim' and 'Disco' should be out. After that, we have 'Sell Me Your Soul' and some other bits at the end of the summer. We're releasing our debut album on Ram and will have a few singles before hand.

XAMPLE

What does Ram Records represent to you?
For me Ram represents everything I love about Drum & Bass. Some of the first tracks I ever bought were the 'Sound In Motion' album and also the first few Ram Trilogy EPs. I remember thinking how futuristic and clean sounding the production was and wondering how the hell they did it. From then on, every Ram release was a buy on sight, even if I hadn't heard it! I think it's a great achievement that a label has lasted for 15 years in such a fast moving genre. The scene has evolved a hell of a lot over 15 years and Ram has managed to still keep pushing things forward.

What are your favourite Ram tracks?
I loved 'No Reality', as it was one of the tunes that really got me into Drum & Bass. Also from around that era I loved 'Live Line' off the 'Sound In Motion' album. 'Titan' was another favourite of mine that is still in my record bag now as it was such an original tune. More recently I would have to say 'Screamer' and 'Signal'; again tunes that still find a place in my record bag!

What will you be releasing on Ram in the future?
Looking forward, I have 'Lowdown' and 'The Latter', which is my next 12". After that is 'Get Out Clause', which should be out later this year, and not forgetting 'Coma' and 'Deeper Underground', which will be coming on the sister label Frequency.

SIA-FACADE
MAYHEM-MOONWAY RENEGADE
RAM RAIDERS VOLUME ONE
MOVING FUSION
THE START OF SOMETHING
SOUND IN MOTION
FLAT
RAM TRILOGY
FRESH
SIGNAL/BIG LOVE
RAM RAIDERS VOLUME TWO
randall & andy c
FLATLiner Remix
PACK OF WOLVES
PENDULUM
15
RAM RECORDS
Shimon
FRESH COLOSSUS
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leaders of the nu skool

Compiled by: **Danny Shutdown** Illustration by: **Teen (NAT / PTP)**

Leaders
of da nu skool

After last issue's Leaders of the Old School special, we bring you back to the future with some of the hottest new talent currently making noise in Drum & Bass. Across the Atlantic, in New York, **SABURUKO** have been making some killer beats, with their debut 'Boro Park EP' - on the most excellent Horizons Music - a real statement of intent for the future. With forthcoming tracks like 'Warped', these guys are definitely ones to keep an eye on. **DAN MARSHALL** has been flying the flag for his native Wales with releases on Dogs On Acid, showing he's got the support of some industry heavyweights. Marshall is a young talent with bright prospects. Meanwhile over in Austria **BODY & SOUL** AKA 17th Boulevard have been working on a debut LP and with previous tracks like 'Memories' on the Bad Taste 2 LP, we're sure the LP will be produced to very high standards.

Back in the U.K. the mysterious **BABY ORIGAMI** are on a roll right now, with their deep dance floor beats kicking up a storm across the world. Not content with just being your average D&B producers, the people behind Baby Origami have just released an exclusive limited range of T-shirts, in association with Stereo Panda, and have plans for more music and fashion collaborations in the future. Across the tracks in West London, **QUMULUS** is an emerging talent, with plenty of interesting opinions and some damn fine music. Fans of the deeper more soulful ends of the D&B spectrum should pay attention. Finally we've got **DJ FU**. Now we're of the belief that DJs should be able to be successful, based on their turntable skills and ability as mixologists, not simply because they've made a few tunes, and DJ Fu totally encapsulates this, as anyone who has witnessed his sets with Jungle Drummer will testify.

Make your shouts for Leaders Of The Nu Skool here: **editor@atm-mag.com**

BABY ORIGAMI

Based? London, UK

Biggest tunes so far? 'Perfect Symmetry' featuring Mouth forthcoming on Liquid V, and 'Flipped Out' b/w 'Worlds Apart' on Advanced.

How long have you been producing music? Baby Origami has been producing music since mid 2006 as a collective entity. But Baby Origami is not just about music but an entire lifestyle choice from fashion threw art and music.

What inspires and influences you? Cherry blossoms, golden carp, bonsai trees, sushi, travelling, art, fashion, technology and music from all corners of this amazing planet.

What tracks would you have most like to have written? Kraftwerk's 'Trans-Europe Express', NWA's 'Straight Outta Compton', Prince's 'Purple Rain', Jimi Hendrix's 'Wind Cries Mary', and Massive Attack's 'Unfinished Symphony'.

Who are your favourite producers? Timbaland, The Neptunes, J Dilla, Premiere, MISTiCAL and Photek.

Who has been most supportive of your production so far? Total Science, Bryan G, Fabio, DJ Bailey and Jenna G.

What event would you most like to play at and why? I would say the Fuji Rock festival in Japan, Skol Beats in Brazil and Glastonbury.

What's the best studio advice you have been given? Try to develop an attitude of gratitude and give thanks for everything that happens to you in the studio environment. Studio success is 99 percent failure so know that every step forward is a step toward achieving something bigger and better than your current creative output. But remember that you control the machines and think different to be different.

What's been the most memorable experience of your career so far? "Having peace on our wings and flying our music all over the world."

What's next for you? On the release front there are forthcoming twelves on CIA, Advanced, Liquid V, Nu Directions and Horizons, plus a remix of kabuki's 'Transworld' on Combination Recordings. There are also collaborations on their way with other artists at different tempos of music. Also look out for the Origami brand collaborations with similar apparel companies. Lastly, Baby Origami will continue to work very hard and dream of a future better than the history of the past.

Baby Origami would also like to thank Jenny and Elle at www.checkinit.com for the photo shoot.

BODY&SOUL

Based? Austria

Biggest tunes so far? Probably 'Memories' by our new band project 17th Boulevard which was on the 'Bad Taste 2' LP. That tune got us the most good feedback so far.

How long have you been producing music? We got into producing seriously about 4/5 years ago.

How did you get into music? Our whole life has always been dominated by music. Michael used to play trumpet in his childhood and Rob played guitar. We got into electronic music in the mid '90s when The Prodigy's 'Music For The Jilted Generation' came along. Around 1998 we got seriously into Drum & Bass. The early Ed Rush & Optical and Ram Trilogy stuff needs to be mentioned here.

If you had to choose between DJing or production which would it be and why? Michael would probably choose production because he doesn't like the whole travelling thing. Rob cannot really make a decision here. What I love most is finishing a mix down and rinsing it at a party a couple of hours later. Nothing can really beat the feeling if you play your own music in front of 1000 people going crazy on it. Although having made a tune that your really happy with is also a very sweet feeling that we couldn't live without for sure.

What music inspires or influences you? Any kind of music really. I think it's audible in our tunes that we listen to a lot of Metal, Rock, Electro and Trance, and that's where the inspiration comes from most times. But staying within D&B, people like Roni Size, Optical, Dillinja, Ram Trilogy and Pendulum have had a heavy influence on our music and the way we try to do our mix downs and arrangements.

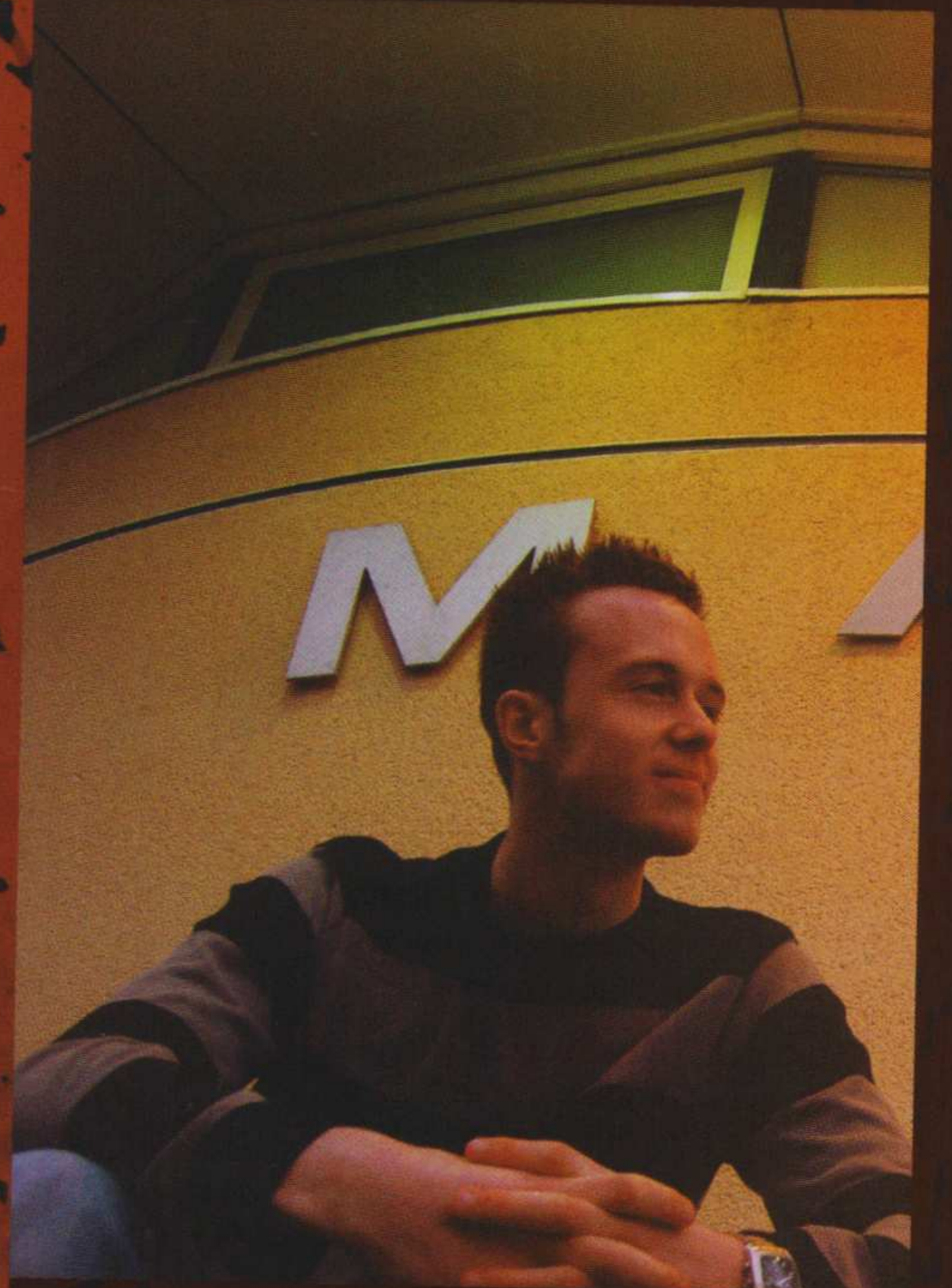
What track would you most like to have written? That's a hard one: all of the D&B classics probably...hehe. In recent times probably 'Voodoo People' remix and 'The Terminal' by Pendulum, which are perfect from our point of view.

Who's your favourite DJ and why? Everybody is probably tired of hearing it but we gotta say Andy C. It's crazy what he does. On the other hand we think Teebee is a hell of a DJ.

What event would you most like to play at and why? Any Drum & Bass thing at Fabric probably, and that giant 30,000 strong rave in St. Petersburg.

What's the best studio advice you've been given? When somebody said, "Don't only do what you read or heard. Trust your ears, you're not stupid." That has helped us a lot for some reason.

What's next for you? We really wanna get the 17th Boulevard band thing going. We're finishing a long player right now which isn't mainly focussed on D&B. Next will be to get the live band set up working. Other than that we're doing some remixes and some of our tunes will be remixed. Hopefully we'll get the time to write some new Body & Soul Drum & Bass stuff as well. We've got a new tune floating around just now. It's a remix of Camo & Krooked's 'Curse Of Future', which is getting a good response right now.



DAN MARSHALL

Based? Cardiff, Wales.

Biggest tunes so far? 'Remember Me', 'Dreamcatcher', 'Side Step' and 'Jungle Jazz'.

How long have you been producing music? Almost three years now.

How did you get into music? I was brought up during the '90s so I grew up listening to a lot of the underground Dance and Rave music that my mother was still going out to. I learned to read music at school when I played trumpet. And I got into producing after I met some guys on an old radio station I used to run.

If you had to choose between DJing or production which would it be and why? I'm sure everyone has their ups and downs in both so I guess it depends how you feel at the time. At the moment I like a bit of both to be honest, although I'm not planning on pushing the performance side of things too much 'til later in the year when I can do things how I want with live elements, etc. Production takes most of my time at the moment but I'm cool with it.

What music inspires or influences you? I used to listen to almost everything but at the moment I find myself getting around mostly chilled stuff. I've been going through my old Trip Hop collection lately. I'm really into the kind of stuff out on Ninja Tune. I try to avoid listening to too much D&B to stop myself falling into the same hole a lot of others have, but it's not easy to avoid it when it takes up most of your time.

What track would you most like to have written? That's a really tough question. I take it you mean Drum & Bass tunes, so probably 'Billion Dollar Gravy and 'Cum Dancing'.

Who's your favourite DJ and why? DJs like Marky, Patife and Makoto always bring the kind of vibes I want to hear out in a club, music you can dance, listen and make love to…boh!

What event would you most like to play at and why? I'm really digging festivals and outdoor events at the moment so probably one of the big events like Glastonbury or Global Gathering. A huge beach party with lots of women and beer would be cool!

What's the best studio advice you've been given? Do your mixdowns at low volumes. Incense sticks always help too.

What's next for you? World domination! Nah, I have a fair few releases lined up for the coming months so I'll just keep rolling with it and see how things progress. I'll soon be working on an EP with my partner in crime Prime8 and on another number of projects with my vocalist Tash and saxophonist Nicky J.

DJ FU

Based? I'm from Bromley but based in Oxford now.

How long have you been DJing? I've been DJing for about seven years now.

How did you get into music? I used to record the music off skate videos and they'd have a lot of different music on them. You could hear the guys falling over in the background. At that time I didn't know where to get any of this new music from. Then some guys I hung around with at school started taking me to the music block and played me things like Dr Octagon and A Tribe Called Quest. I loved it and I started buying mid nineties east coast Hip Hop. One of my mates then lent me a United Dance CD mixed by Hype. It had loads of Beavis & Butthead scratching on it and that was my first introduction to Drum & Bass. But I didn't have the urge to buy it or mix, I was just really impressed with the scratching. I didn't have an interest in mixing Drum & Bass until I moved to Oxford.

If you could choose between CDJs, Serato and Dubplates, which would it be and why? I would prefer to use dubplates. I hear more and more from people that so and so was using CDs or a laptop and they think it's lame. Half these people are just everyday punters that don't understand about the industry or mixing but they think DJs should be using vinyl. It was only the other day that some promoters picked me up from the airport and were like, "wow, your still using vinyl!" They were shocked and impressed that I was still using records. I will use CDs if I don't have any money to press plates and I'm not on anywhere near the same money as some people that only use Serato or CDs. If vinyl finally died I would move to Serato as I want to keep as true to mixing with records as I can.

What music inspires or influences you? I would say most of my influences come from mid nineties Hip Hop. DJing wise, people like Shorty Blitz, Premiere, Craze, Marky, Andy C, Friction and Mr. Thing.

What has been your biggest achievement to date? I think my biggest achievement is being able to do these shows without producing any tunes. Before I met Jungle I was getting booked abroad just on the strength of the mixes I would put up on the forums. I see sick Drum & Bass DJs all the time that don't produce but that never get to do much more than be a warm up DJ at a local night. So being able to play globally is a massive achievement for me and I'm grateful for every gig I get.

Who has been most supportive of your DJing? I would say all my friends and family past and present have supported what I have done. Every one in Oxford is really supportive (too many names to mention), especially all the Hit & Run family. Jungle Drummer has been a massive support to me and he has had faith in what I do just from seeing me as a support DJ for London Elektricity in Oxford about this time last year.

Biggest gig so far? Warehouse project in Manchester has been the biggest gig for me. But I have Global Gathering, Glastonbury and Random Concept coming up in the next few months.

What event would you most like to play at and why? I'd love to play at The End. I like small intimate clubs. To be honest I most love playing to my home crowd in the cellar. That's where I first started playing and I hope I will for many more years.

What's the best DJ advice you've been given? Practice, practice, practice!

What's next for you? As I have already mentioned I have quite a few big shows coming up with Jungle Drummer like Global Gathering, Glastonbury and Random Concept at Bristol Academy. Me and Jungle will be doing some more videos for youtube too. Jungle had just moved to Oxford so it's going to be much easier for us to practice. I imagine I will be spending a lot of time rehearsing new stuff for our show. I also want to get a studio together to start on some production, and I'll be focusing on my nights that I run in Oxford and Manchester called Hit & Run.

QUMULUS

Based? West London, UK.

Biggest tunes so far?Different tunes have appealed to different people. Recently 'Seventh Sense' has been getting heavy club play and also 'Arms Race', which has been on Radio 1 for the last few weeks. 'Sonar Sun' on Nookie's new mix album has been a favourite too. I've found tastes to be varied in the extreme between labels. One will support one sound that was otherwise rejected by another, and hence showing me the importance in the emergence of more new Drum & Bass labels. There needs to be an outlet for all these tastes.

How long have you been producing music? About five years, which came about after 12 years of DJing and realising that I was too stubborn to appreciate anything unless I had a stab at making it myself. I guess in this day and age, production is the logical progression on from DJing and vice versa.

How did you get into music? In this city, music is a way of life (pardon the cliché). You live it and breathe it from a young age. Music is an amazing source of creativity and free will. If you've got an iot of soul, you're going to be influenced by anything and everything. It's difficult to pin down that one influential factor. If you love music, you just become more and more immersed in it as time goes on. Music is everywhere in London and I was eventually consumed by it.

If you had to choose between DJing or production which would it be and why? They're both important to me. Production is the paintbrush that materializes my thoughts into something tangible and DJing is the finished painting all hung up and ready to be viewed and criticized by the discerning public. If it came to the crunch, I would opt for DJing. I learnt to mix, cut and scratch way before I was looking for cheap 909s in the local music exchange, and the effect of your work as a DJ in a club environment is far more immediate. There's still something so amazing about finishing a good set and realizing the effect it has had on the clubbers.

What inspires and influences you? Anything innately atmospheric or soulful. I love listening to organic, well-composed music with melody alongside more repetitive Dance orientated beats. But for me, Broken Beat, Nu Jazz, Old Skool, Hip Hop from the early '90s, early Jungle, and Neo Soul really push my buttons. These are the things I aspire to produce in the future at some point. I'm very temperamental and get bored quickly, which is good in a way as I'm regularly forced to seek new music that stimulates me. I hate monotony, change is important for me musically.

What tracks would you have most like to have written? It would have to be anything by Jill Scott, one of the most talented singers of our time. She's a vocalist with a truly amazing sense of rhythm and melody. For Dance music, it would have to be something like 'Links' by Chameleon or 'Heaven' by Skanna. Those tracks really captured an amazing time in Drum & Bass for me. They take me to an era where everything was so fresh and no one had any preconceived ideas about what this kind of music is supposed to sound like.

Who's your favourite DJ and why? I have quite a few. In Drum & Bass, it's got to be Danny Bukem who is still championing soulful beats to a very tight and well structured mix. I also really admire DJs like Danny Tenaglia and Sasha. They really revolutionized the concept of "performing DJs" and how the showmanship and journey factor is still so important in sets.

What event would you most like to play at and why? Some illegal warehouse rave! They're usually the best. Either that or some beach party in the sun so any promoters at WMC reading this should take note. Haha!

What's the best studio advice you have been given? Go with instinct, lay down first thoughts and refine them as you go along. It's not like Pop where you write a verse and then the bridge. Dance music is about building and developing, not premeditating every bar, note for note. Production is something that I still consider myself as knowing very little about now. I'm learning all the time, as you can imagine. Out of every new release you hear from me, I learnt tons of things whilst making it.

What's next for you? As much production, DJing and clubbing as possible. I'm in that writing spirit at the moment having spent a year in creative hibernation. My track 'The Losing Game' has just dropped on Keynote Recordings. I'll have twelves on Sensor, Outta London and also a collaboration track featured on Nookie's new 'Atmosphere: Chapter 2' mix, which will be followed by a 12" on his Phuzion imprint. There are also some Deep House and Broken Beat projects on the go too, but I'll have to see where they take me. I still run my monthly radio show for Nookie's Strictly Digital label on Life FM (www.lifefm.co.uk) every last Sunday of the month and also DJ regularly at his Atmosphere Sessions so you know where you can find me!

SABURUKO

Based? Brooklyn, New York, US.

Biggest tunes so far? 'Green Horn' and 'Latency' on the 'Boro Park' EP on Horizons and a new track of ours called 'Warped' which is being caned on dub just now.

How long have you been producing music? Individually for some years but together as a partnership for just over 14 months.

How did you get into music? For me (Russell) it was through DJing after getting caught with the Rave bug many years ago. Ed had done a lot of classical stuff as a teenager and played in a Death Metal band, but after getting a tape from a brother of DJ Rap he was hooked.

If you had to choose between DJing or production which would it be and why? DJing hands down. There is no better feeling than watching a crowd go nuts when you drop a track. Of course that is 100 times better if the track happens to be your own.

What music inspires or influences you? Soul, Funk, Disco and a lot of old House and Techno stuff. To be honest we try to find inspiration in a lot of things. We are constantly looking for a nice hook.

What track would you most like to have written? '3 AM' by MIST & High Contrast: it has so much passion and soul to it and sums up what is good about Drum & Bass for us.

Who's your favourite DJ and why? I think the both of us can quite easily say Fabio. He plays from the heart and has a passion for this music that is undying.

What event would you most like to play at and why? We'd love to play out anywhere really but to boil it down it has to be Swerve or Movement at Bar Rumba simply because they are both institutions in Drum & Bass.

What's the best studio advice you've been given? To use your ears: they are the best tools you have.

What's next for you? We really would like to try and get out and play more across the US, Europe and the rest of the world. However the main thing for us is to try and play a larger part in the New York D&B scene, doing what we can to get more people out partying, so whatever is needed to do that is our primary goal.

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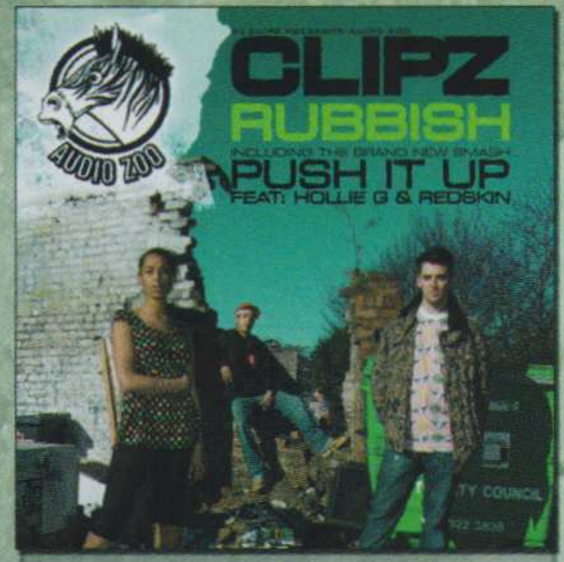

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Nerve

The Beatmasters from Brazil, Drumagick

Drumagick (Easy Boom, Liquid V are proud to announce the launch of their new imprint Beatmasters. The boys from Brazil have been concocting formulas in their Sao Paulo studio, and are now officially ready to unleash their fresh beats upon the scene. "Our objective is to bring the best of Nu Brazilian school to record shops around the world and to showcase local newcomers and international talents that have a fit with our music vision", the two tracks they have picked most certainly do that.

"El Magnifico" is a mix of latin and bossa sounds with drum n bass, Drumagick have championed this track during their live European tour. Playing at The Jazz Café and Bar Rhumba in London then moving on to Leeds, Bournemouth, Belgrade, Graz and many more exotic locations, they have definitely been giving the track exposure it deserves. To back it up "Class A" is a more on the liquid side of things, house synth influences running in a DnB beat, this tune has been getting airplay from DJs like Marky, Makoto, Flight and many others.

Beyond the first release Drumagick want to highlight a little bit more of Brazil in future releases "There are many talented Brazilian artists growing in cities like Sao Paulo, Rio de Janeiro, Salvador and several other locations in Brazil. Our aim is to bring their very best breed to all crowds. From US to Europe, passing thru Asia and Oceania, everybody will rock the dance floor with BMRs' tunes." This first 12" gives a real glimpse of what Beatmasters is about, Brazilian party vibes laced DnB flavours, music to make people dance, we guarantee you wont get it off your record case!!

JrDeep & Guilherme Lopes

Lomax puts the freeze on Spearhead

BCee's Spearhead label was always destined for big things right from the start and quickly gained a reputation in its own right thanks to huge remixes from TC, Nightwalker and more recently Logistics.

Spearhead has now gained support from DJ Marky, Flight, Bailey, Fabio and many more. The latest release - from long time friend and production partner, Lomax - is really hitting people where it hurts right now (in the bassbins, innit).

Lomax's 'Brain Freeze' EP features four of the hottest cuts direct from his Bristol studio, with slick atmospherics, razor sharp breakbeats and stupidly beefy bass all combined with Lomax's effortlessly class production, it's no wonder the cream of the D&B crop are all showing the love.

Not that BCee is resting on his laurels this year, there's plenty more in the pipeline for Spearhead. Following on from the 'Brain Freeze' EP, Spearhead is set to unleash the mighty Finnish wonderkids LAOS with the funky fresh sounds of 'Fascinated' and 'Formatted', two gorgeous slices of musical D&B pie from the artists that gave you "Panda Style".

Beyond this BCee has recently launched Spearheads new sister imprint Future Retro, the first release by CLS & Wax has been quite a success. Up & Coming there is a 12" from Submorphics then a debut for Lenzman, Future Retro will be more about bringing in & developing talent so will be one to keep your eye on. Nearer the end of 2007 it's likely that a bit of LP action will be kicking off on Spearhead, more of that nearer the time, but we will tell you that the artists involved are going to be big, we hope you can hang on until the Autumn for more information!

LOMAX
BRAINFREEZE EP

Easy Records

DJ Phantasy has been a busy man of late, still DJing all over the World, still making and putting out big tunes that rock the dance, and still running one of D&B's most successful labels, Phantasy shows no signs of slowing down for 2007.

Easy Records is his baby, and next up they have a pair of contrasting releases, the first featuring Phantasy himself alongside two of D&B's biggest names, and the second coming from a fresh new talent that's getting a lot of love on the dubplate circuit right now. Easy Records 38 sees Phantasy knocking on the door of one of the scene's long forgotten production talents, Nicky Blackmarket has achieved great success as a DJ and owner of the legendary London based store now known as BM Soho but hasn't released a 12" in over ten years!

That's all set to change with Phantasy and Nicky locking themselves away in the studio to knock up a floor filling, energetic piece featuring another of Drum & Bass' undeniable talents on vocal duties: MC Skibbadee. Look out for 'Crank' hitting the stores anytime soon.

Following on from this massive 12" will be a brand new artist, and trust us, even though you may not have heard of KG yet, you will soon! Both tunes have been battered on plate by the top D&B dogs, 'Apocalypto' features a sneaky guitar riff, rolling percussive elements and a rudeboy swagger that can't be matched, while 'Remain Where You Are' is the centre of just as much pre-release attention.

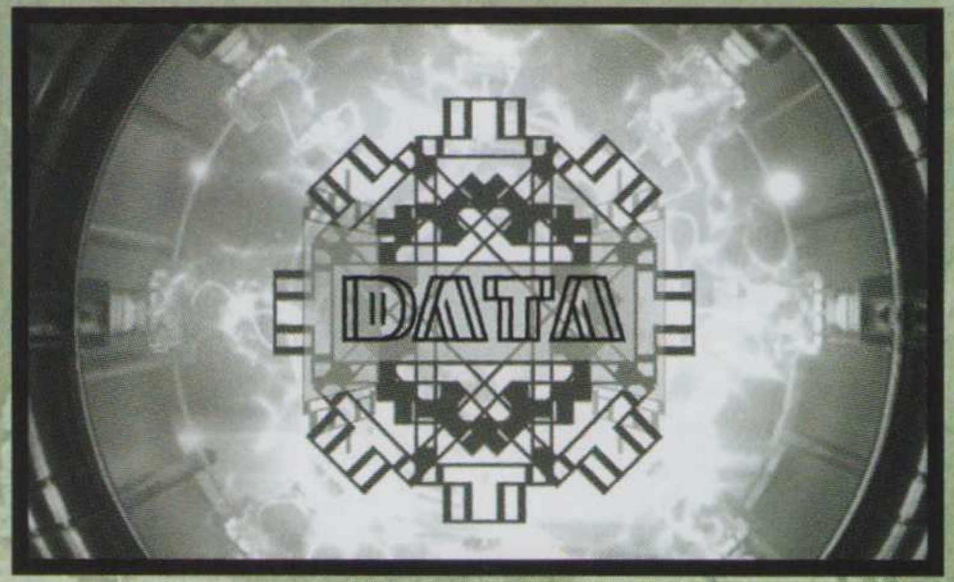
Look out for Easy Records and Sativa teaming up for the immense 'Jungle Story' LP later in the year!

Nu Urban Top 15

1. **Hazard**
   Busted - *Playaz*
2. **G Dub**
   Beast City EP - *Ganja*
3. **Clipz**
   Rubbish - *Audio Zoo*
4. **Modified Motion & Faction**
   Bloody Knuckles - *Finn People*
5. **Heist**
   Back In The Day - *Full Cycle*
6. **J Majik, Wickaman & Top Cat**
   Casanova - *Infrared*
7. **Bungle**
   Down To Earth LP - *CIA*
8. **Tommy Boy**
   Feel The Magic - *Stereotype*
9. **Drunken Masters**
   Kill Bill (Taxman Remix) - *Dope Ammo*
10. **Dirty Harry**
    Gun Fingers - *Frontline*
11. **TC**
    Rockstar - *D Style*
12. **Serial Killaz**
    Wardane (Remixes) - *Congo Natty*
13. **Sparfunk & Dcode**
    The Apocalypse - *Terrafunk*
14. **Majistrate, Nicol & Fat Man D**
    Stuck In Jungle - *Sativa Easy*
15. **Soulpride / Callide**
    Original Badass Mixmaster / 4000 Cubans - *XS*

All available at www.nu-urbanmusic.co.uk & all good record shops.

Nu Rave News



Things have certainly come on a long way since our first feature in ATM some six months ago! We are now seeing new labels join us every month, and more and more producers are getting involved and making some seriously high quality material! Many of our leading artists such as Enzyme & Malice, Reckless, Junki Munki and Running Man have been representing the sound in countries all over the world, and with amazing success. Add to this that the UKs first dedicated Nu Rave event - Dance Energy, has just celebrated its 1st Birthday, and the future's looking incredibly bright!

This month we welcome aboard two labels; Rogue Squadron, who see their first release over the coming weeks, and Mertwax, who have their fifth release ready to drop. We also see the launch of Data Audio, a label that will pioneer a new Techno orientated movement within the Nu Rave scene - mark our words! For more info check out http://www.dataaudio.com

Nu Basement Vol. 2 is set for release at the beginning of May, and the 10th instalment from Warehouse Wax soon after. Both these pioneering Nu Rave labels have something very special on offer, so keep your ears close to the ground! We also have just in the latest four releases from the legendary Kniteforce Records, featuring tracks from Luna-C, Future Primitive and Alk-e-d, and have the entire back-catalogue of the hugely popular 2FX Records in stock.

To find out more info about the Nu Rave scene and to listen live to the world's first dedicated on-line station, check out http://www.nu-rave.com. We are currently looking for tracks to sign to a number of in-house labels, so please get in touch if you have what it takes
http://www.myspace.com/nuurbanrave

tech support with nookie

Contact: Nookie@atm-mag.com

Welcome to another **TECH SUPPORT!** This is the one and only place to find my personal selection of DJ and music production kit for your studio. In this issue we feature the latest and hottest gear from this years Sounds-Expo 2007 at Earls Court in London.... and of course my personal selection of the greatest FREE plug-ins...

PREDATOR
Hunting your tracks...
HipHop
Jump & Hardstyle
Psy Trance
80's Classic Remix
Drum'n'Bass
VIRTUAL ROB PAPEN SYNTHESIZER

Rob Papen
Predator

New from the master of Virtual Instuments is Rob Papen with his Predator Soft Synth. Already creating a solid foundation with the likes of Blue and Albino, Mr Papen steps up the standard once again with this killer plug-in for your PC or Mac. Predator is a "phat sounding" killer synthesizer that combines inspiring presets and first-class features to make this your 'go-to' synth for contemporary music production.

The user interface has been designed so that almost all controls are visible on screen, making it fun and incredibly easy-to-use. And if you're unsure about a particular synth function, simply right click your mouse to access the help screen. Predator is packed with powerful features such as Preset Morphing, Intelligent Preset Variation, MIDI and Synth Controllable FX, Unison Detune, Chord Memory and an extremely versatile Arpeggiator.

Included preset banks: HipHop (NY, Club, DirtySouth and Gfunk) banks. Jump, hardcore, breakbeat, various trance styles, DnB banks and more. Last but not least ...Predator also includes PredatorFX, allowing you to use the incredible filters, modulations, effects and vocoder as an FX plug-in within your music host.

Price: around £100

For more information please visit
www.robpapen.com

M-AUDIO
Torq Xponent

One of the main attractions at Sounds-Expo 2007 for me was this slick looking DJ control surface and USB audio interface from M-Audio. Torq Xponent is a cutting-edge performance system that brings professional-grade control to the world of the computer-based DJ. Engineered by M-Audio's SynchroScience Design Group, the package includes the Torq DJ software that's revolutionizing digital DJing and the Xponent hardware control surface that puts all that power right at your fingertips. With full-size tactile controls, an integrated USB audio interface and intuitive MIDI-learn capabilities, Torq Xponent bridges the gap between traditional DJ hardware and today's powerful performance software once and for all. This completely integrated system combines the features of a standard two-channel DJ mixer with the controls of a pair of DJ CD players, letting you cue, mix and scratch digital files without touching the host computer.

Compatible file formats include: MP3, AIFF, WAV, WMA, AAC. You can even record your whole set for future podcasting or for your next mix cd. All the effects and sampling capabilities are handled in real-time for even more digital turnablizm madness! Xponent even includes a built-in touchpad / assignable X/Y controller allowing you to control your mouse cursor or the effects within Torq.

M-Audio have definetly hit all the right buttons with the revolutionary Torq system which also includes X-Session Pro and Torq Conectiv, which lets you control your music via conventional vinyl turnables using specially prepared coded vinyl, similer to Serato and Final Scratch.

If you're a forward-thinking creative dj then go check this product out!

Price: from £450

For more information please visit www.m-audio.com

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Stop
Play
Record
PreSonus

PRESONUS
Faderport

One of the main problems with music production these days is that you don't feel like you're in total control, there's always an element of feeling that the computer is taking over too much of your production. This is mainly due to you having to use the mouse to control what you're doing within your chosen sequencer software package.

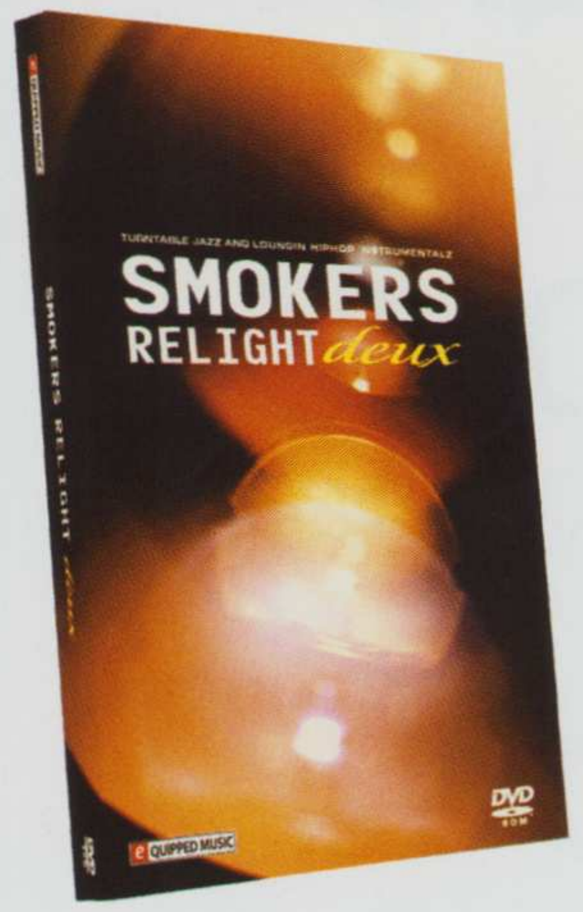
The FaderPort puts the feel, vibe, and efficiency back into music recording and production. No more clicking through menus and drawing automation edits with a mouse. The easy-to-use FaderPort delivers complete transport control for fast and efficient recording along with motorized fader for writing fades and automation. The high-quality ultra-smooth motorized long throw fader on the FaderPort has the feel needed for recording perfect fades and writing automation in real-time. Pan, mute, solo, and record enable can also be easily controlled with the FaderPort along with window selection, play, stop, record, and managing markers (locate points) for fast and easy recording. A foot switch jack is also included on the FaderPort for hands free punch-in/out recording. The FaderPort works with all Mac or Windows-based recording software including Pro Tools, Cubase, Nuendo, Sonar and many more.

It's all about hearing and feeling the music you're creating and not just seeing the music on your computer monitor. The FaderPort from PreSonus definitely helps put the feeling and soul back into the domination of digital computer based music production.

Price: around £150

For more information please visit
www.presonus.com

tech support



TIME+SPACE
Smokers Relight Deux

The long awaited follow up to Smokers Delight is finally here!! 7 GB on 2 DVD ROMS, loads of weed smoking, velvet, souly, jazzy trippin, turntable beats and samples. 5000 24 Bit loops & samples in 3 formats; WAV, REX2 & a huge 2 GB Reason Refill.

WAV SECTION (24 BIT) - 5012 loops & samples in 80, 90 & 100 BPM. Vinyl style breakbeats, Hip Hop loops, Dub loops, percussion loops, Fender jazz bass loops, Rhodes piano riffs & chords, turntable FX & music loops. Flute, tenor sax & trumpet riffs, electric piano & vinyl style music chords, Hip Hop drum & FX samples.

REX2 (RMX prepared) - 1163 24 Bit Rex2 loops & Multi-Rex files. Breakbeats, MPC Hip Hop loops, percussion loops, bass loops, rhodes riffs & chords, turntable FX & music loops. Multi-Rex flute, tenor sax & trumpet riffs, rhodes piano chords, vinyl style music loops.

REFILL (Reason 3.0) - 4755 24 Bit Rex2, Multi-Rex & WAV samples. Vinyl style breaks, Hip Hop drum loops, Dub loops, organ beatbox loops, shaker, conga & other percussion loops, Fender jazz bass loops, rhodes riffs & chords, turntable FX & music loops, flute, tenor sax & trumpet riffs, rhodes piano chords, vinyl style music loops, Hip Hop drums, FX & percussion samples. Redrum, Combinator, NN-XT and Effect Patches.

Price: around £90

For more information please visit
www.timespace.com

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DRUM& BASS

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Drum & Bass Producer

The Origin Series from Loopmasters (formerly Beatnik Samples) are mixed mode Cd roms for Mac and PC which feature 100% copyright free inspirational loops, multisamples and single sounds for new wave musicians, djs and producers worldwide.

Drum and Bass Producer is a collection of beats, basslines, synths, fx, pads and sound byties from one of the hottest production teams of the current crop maintaining Drum and Bass as a music thats here to stay! A superb collection of all the elements that you will need to take your drum and bass, jungle and breakbeat tracks to the next level. A huge collection of new breaks which allow you to ditch your tired Amen breaks and sample the future! Pure grooves to inspire and destroy alongside a huge collection of hits and kits, basslines, synth, FX, keys and pads.

This cd represents excellent value for money, professional quality and inspiration. The CD can be used with most software programs, and the inclusion of Rex2 files for all loops and patterns mean that you have total flexibility over pitch and tempo. Most of the recordings have been made with a very light use of EQ and FX, allowing you the freedom to make these sounds your own.

Price: around £37

For more information please visit:
www.timespace.com

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Disc Publisher SE

Disc Publisher SE from Primera is your all-in-one CD/DVD burner and hi-quality colour printer which can handle up to 20 discs per job. It comes with it's very own Burning and Printing software for Windows and Mac.

We all know how tedious and time consuming it is to burn promotional DVD / CD's one at a time and then manually print images, information and contact details onto each disc! With the Disc Publisher SE you have your very own production factory taking the strain away from your trusty old computer and giving you more time to talk rubbish on AIM!

There are many of these types of products on the market today but most are way to expensive for us struggling D&B dj / producer types so the very reasonable price of this entry level unit makes it even more appealing.

Price: around £700

For more information please visit:
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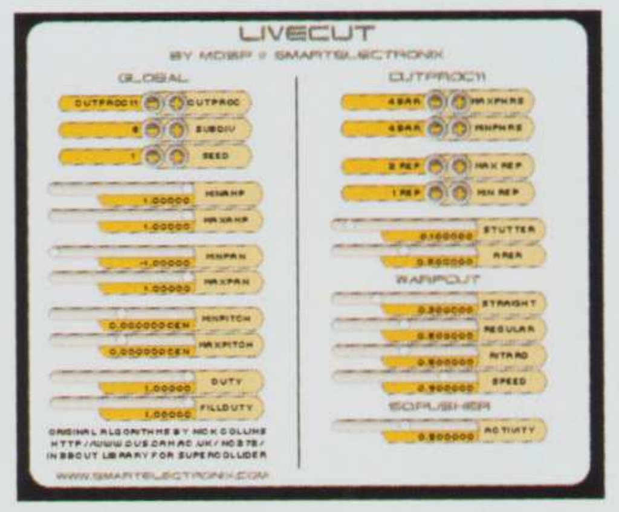

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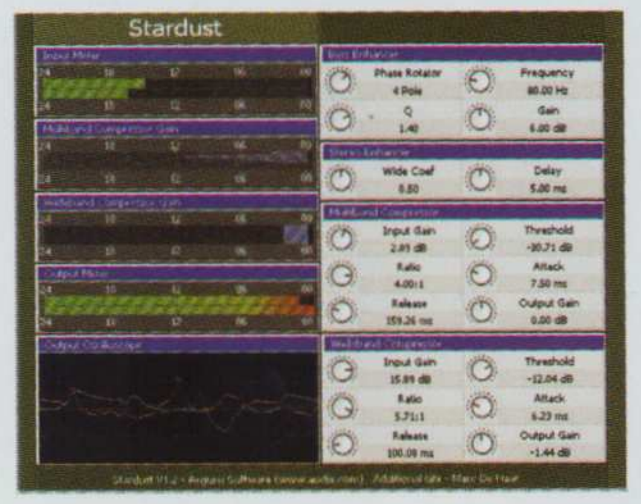

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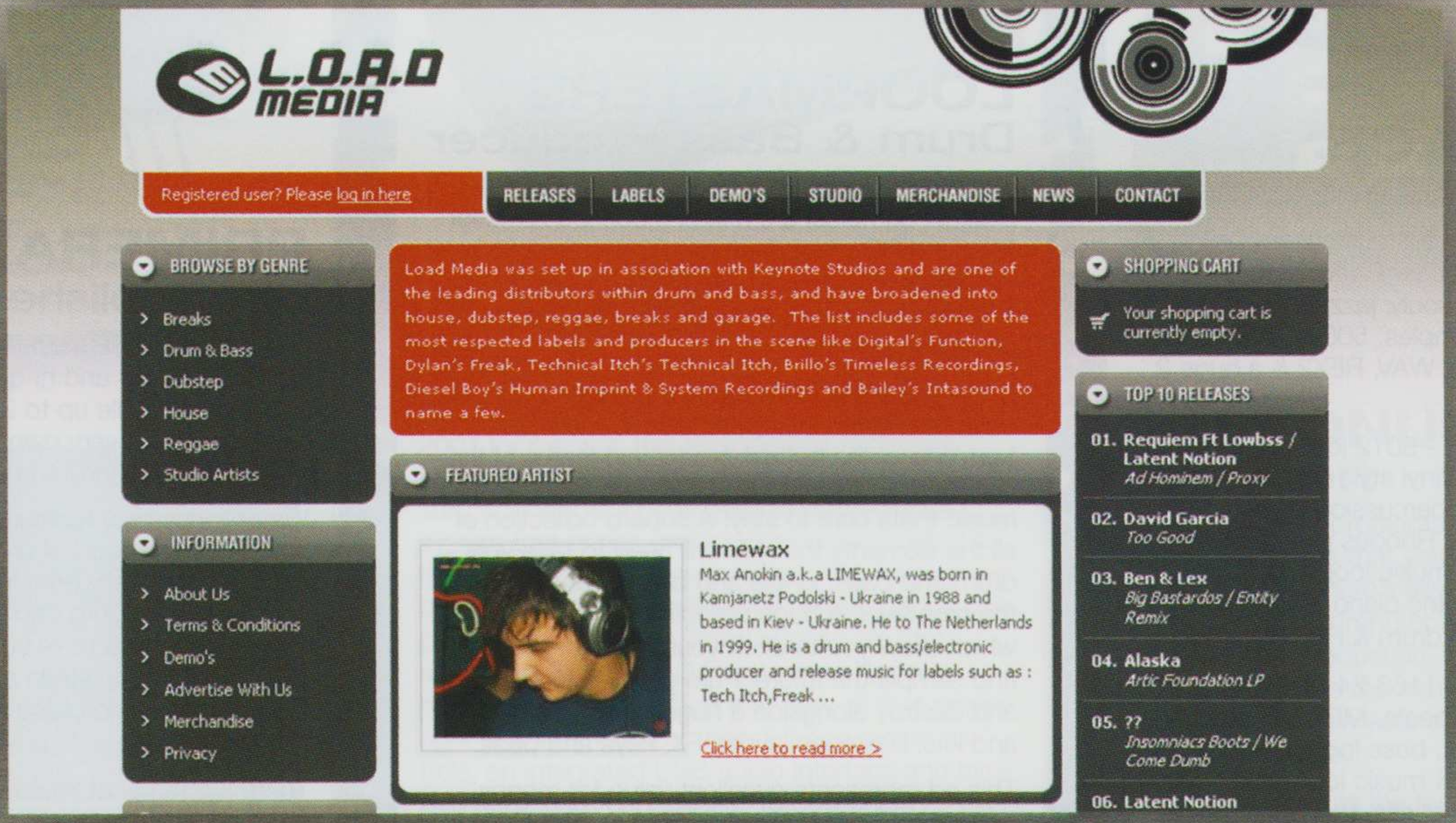

L.O.A.D MEDIA

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BROWSE BY GENRE
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INFORMATION
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Load Media was set up in association with Keynote Studios and are one of the leading distributors within drum and bass, and have broadened into house, dubstep, reggae, breaks and garage. The list includes some of the most respected labels and producers in the scene like Digital's Function, Dylan's Freak, Technical Itch's Technical Itch, Brillo's Timeless Recordings, Diesel Boy's Human Imprint & System Recordings and Bailey's Intasound to name a few.

FEATURED ARTIST

Limewax

Max Anokin a.k.a LIMEWAX, was born in Kamjanetz Podolski - Ukraine in 1988 and based in Kiev - Ukraine. He to The Netherlands in 1999. He is a drum and bass/electronic producer and release music for labels such as : Tech Itch,Freak ...

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02. David Garcia
Too Good

03. Ben & Lex
Big Bastardos / Entity Remix

04. Alaska
Artic Foundation LP

05. ??
Insomniacs Boots / We Come Dumb

06. Latent Notion

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This issue we invited Hospital Records mainstay **DANNY BYRD** to share some of his studio secrets with you. Take it away Danny…

I remember back in the day being most excited by the studio tips pages of ATM. Reading Roni Size's trade secrets was a total inspiration to me, so it's an honour to grace these very same pages. I think the basic advice on what monitors, computer, software etc. to get has been covered many times here, so I'll try and delve a little deeper into my production methods.

Currently, I'm using an all software setup with Logic 7 on an Apple G5, Mackie control surface, Genelec monitors and a few choice plug-ins. I made the switch from an Akai and mixing desk setup about three years ago and I still feel like the software doesn't sound as good as an Akai, but you can definitely get tighter beats with audio as opposed to midi, and the ability to go back in on mixdowns as many times as you want is worth that slight sonic sacrifice. I have also been using an Apple Macbook laptop for writing, on the road. I have started quite a few tracks in airports or hotels, but generally have to re-do the beats when I get home on proper speakers instead of headphones.

VOCAL CHOPPING

One of my trademarks in production has been 'Todd Edwards'-style' chopped up vocals within my tracks. This can be quite a labour intensive thing to attempt, but sounds very unique, if you pull it off right. I usually start with loading up Recycle and loading in a bunch of acapellas. Some D&B producers find their acapellas from the net or those dodgy eBay "5000 x vocals!" on a DVD! This is fine, but what you find are the same vocals cropping up everywhere. A much better option is to look for a good vocal on a Hip Hop / R&B 12" or House record, but remember to dig deep; Defected Acapellas Vol. 13 is not a good look!

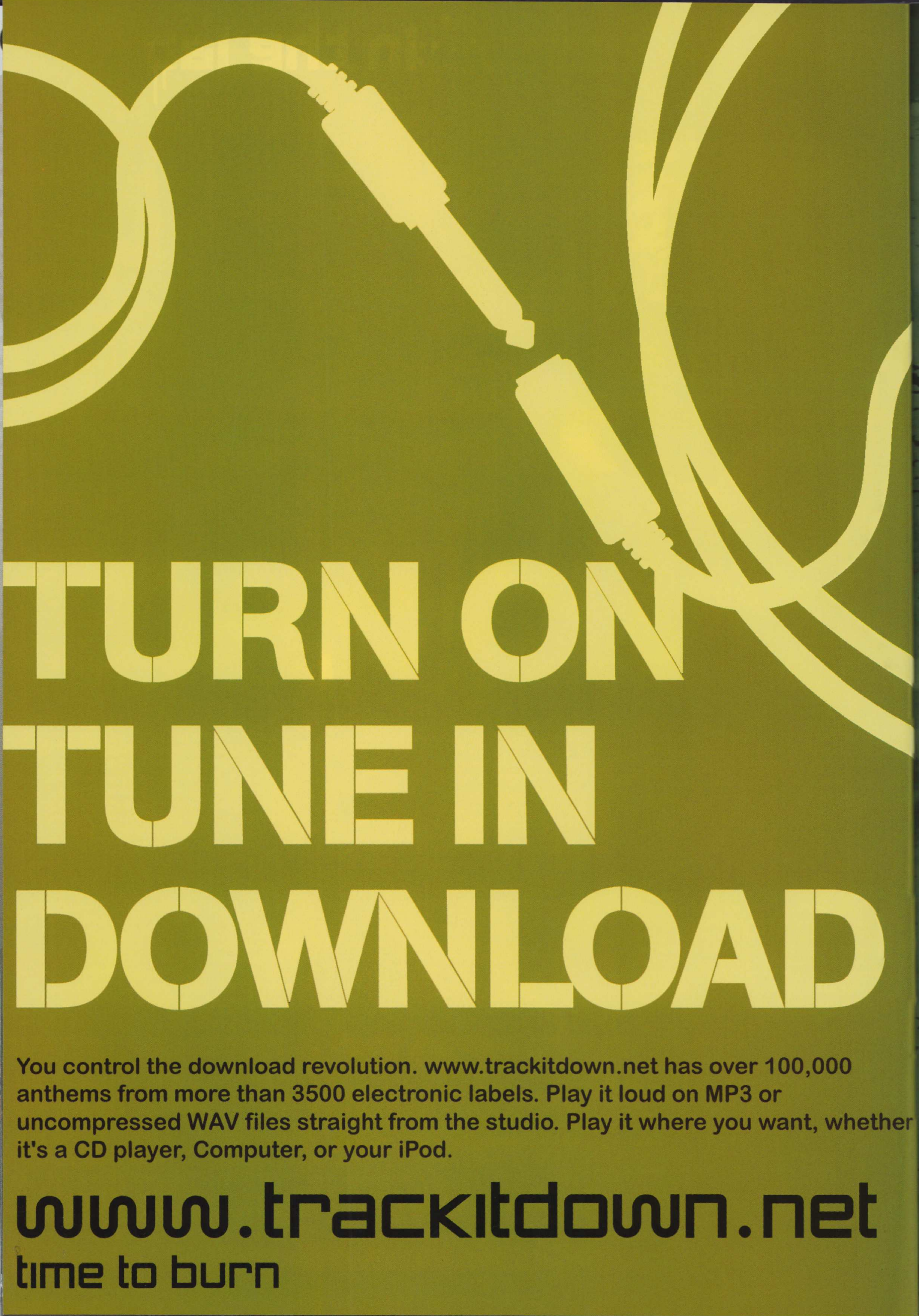
I start by loading the vocals into Recycle and using the sensitivity slider to find the hit points. I let it chop up interesting phrases - sometimes the best ones are where it picks out the second part of a syllable, so it makes no sense at all, but sounds cool. I will then go into Logic and load about five to ten different acapellas into the EXS24 sampler and tune them so they are in pitch with my music. Sometimes you will find that an acapella just won't work and it will either sound too helium/chipmunk or it's too Barry White, so just quickly move onto the next one. I'll then find cool words/phrases that work well and record this in the sequencer. What gives vocal chopping its unique sound is quickly following one phrase with another from different sources. Try pitch bending halfway through a word, or repeating a hit, but have the second hit at minus five semitones. The key with this is to experiment and remember the best vocal chop ups are where the vocals actually make a sentence, but this can take a while!

MASTERING & MIXDOWNS

The bane of every producer's life! One of the most important things I've learnt over the past few years is that your room acoustics play a huge role in this. At the Hospital offices, they have a purpose built studio room, which has been fully treated and has a completely neutral sound. I had been getting poor mixes in my studio room at home as it was so small, so now I do all my mixdowns at the NHS HQ. I have since, with the help of Tomahawk, built two bass traps and about five other mid traps in my studio at home. I still can't do complete mixes there, but it makes the room a lot more workable. Obviously A/B'ing your material with similar music is important, but another wicked way I found of testing your mixdown is to burn the track onto CDR and, if you have a CDJ, mix it into and out of another tune. I can always hear what is wrong with it much more clearly than if I was just quickly switching between the two tracks.

If I am giving out a tune to DJs or am going to play it out myself, I usually do a little mastering. It's mainly to get the track as loud as the other tunes out there. For this, I use Logic's Ad-Limiter, although I know most D&B producers swear by the waves L2. I will try and not drive the Limiter harder than 4dbs, as then I feel it starts to sound too squashed. You have to remember that if your music has a lot going on, it won't be able to go as loud and it's better to ease back off the limiting - I don't think the war on loudness will be won this year! I will also let the meter go into the red by about 2-3dbs, as I feel you don't usually hear this distortion. Forget the rules; you have to let it clip into the red to get that volume. I do hope that producers can bring the dynamics back into music in general, but at the same time the crazy limiting does sound amazing in a club. I heard someone compare this trend with loudness to how in the 1950s someone plugged in an electric guitar and turned it up so loud you got this rebellious distortion, which you still hear clearly in 2007!

For more production info, you can check out www.beatclinic.co.uk, which includes producer interviews, samples and production tips. For DJ bookings email: danny@cbasonline.com



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www.trackitdown.net

time to burn

Words: **Alex Deadman** Illustration: **Phaze**

TRACK IT DOWN

Home taping is killing music! Why the download revolution needs to be legal...

When cassettes took over from vinyl in the early '80s, the music industry threw their hands up in horror. The ability to record music at home onto blank cassettes was set to destroy the sale of legitimate original copies and the whole business would go down the pan. Clearly we wouldn't be sitting here twenty years later reading this piece if that was the case. However, as technology has sped through the advent of CDs and now the internet as a medium to record and distribute music, so some may argue that this issue is more important now than it's ever been.

The internet has destroyed the concept of physical ownership of music. Anyone taking advantage of the infinite amount of tracks and recordings available at the click of a mouse will attest to the fact that it's just not the same as going to the record shop and buying a 12" or CD. Somewhere along the line, this lack of human interaction and actual exchange of pound notes for product has kinda made it OK to swap audio files. No one can stop you and no one suffers, right? It's in the public domain now and everyone's doing it, yeah? Wrong!

Making music is a creative endeavor yes, but it's also something that costs money. Both in terms of equipment and time spent, producers invest a lot in making that funky number to make you move on a Saturday night. In dance music terms, the music made is often for a niche market. That means that, for the most, the number of copies sold either on vinyl, CD or download really only covers the outlay and perhaps enough to be able to invest in the latest plug-ins or software to keep ahead of the game. We'd all be the first to complain if our scene started to stagnate because all the tunes sound the same.

The old argument that by the time we get to the record shop the release is out of stock or that the assistants keep the best bits for themselves and their mates, is over. Songs on download stores like www.trackitdown.net never go out of stock. After only two years, the catalogue contains 100,000+ dance tracks of all styles and they are always available to buy. It would have to be some seriously large shop to have room on the shelves for all that!

Not only can you now find what you want, you can also be guaranteed that it'll be top notch quality. Why wait for hours and hours to get a piece of crap that's been lifted from the radio or a compilation CD when the original uncompressed Wav file is available straight from the recording studio? Coupled with this is the fact that the music is available immediately and will definitely contain none of the nasties that plague the interne, such as Trojan software than can send your personal information out to organised crime networks or viruses that can mean weeks of pain and expense as the PC doctor tries to retrieve those lost essays or photo albums.

Acquiring a nasty virus could be the least of your worries. The latest legislation for file sharers means that your computer equipment could be seized and your bank account frozen. Not only are more cases being bought before the judge, more are being prosecuted with severe fines and prison sentences are even being handed out.

The internet is a brilliant invention and saves us all time and effort when we want to track down information or products. Using the web to buy music is easier than it's ever been and when four or more A-side killer tracks can be bought for the price of a 12"; there really isn't any excuse not to support the artist and scene that we all want to be a part of.

Electronic music is all about the culture of clubs, music and fashion, and the producers are at the top of the tree. We owe all music makers respect for innovating and keeping the tunes coming and legal downloading does exactly that. It feeds the machine that enables more anthems and more killer tunes to provide the soundtrack to our lives. It'd certainly be a dull place if the only people who made music were those in the commercial field. The scene needs supporting and, with more and more labels making their music available to buy online, it's time to burn.

www.trackitdown.net features over 100,000 dance tracks from more than 3,500 record labels all in high quality MP3 and Wav format.

MARKY

01. Random Movement - Her Song - Innerground Dub
02. TC - Strictly Drum & Bass - D-Style Dub
03. Commix - Emily's Song - Metalheadz Dub
04. Calibre - Black Jack - Signature Dub
05. Snow Patrol - Open Your Eyes - D&B Bootleg
06. C.A.B.L.E. - New Infection - Innerground Dub
07. MISTiCAL - Groove Me - Soul:R Dub
08. Redeyes - Hey Lover - Bingo Dub
09. Random Movement - Shattered Dreams - Innerground Dub
10. Fresh - Witchdoktor - Breakbeat Kaos Dub

PHOBIA

01. Skitty - 10 Steps (Gridlok Rmx) - Horizons Dub
02. Teebee & Calyx - Telepathy - Momentum Dub
03. Spirit & Phobia - Hammerhead - Dub
04. SP, Jubei & Allied Force - Payload - Emcee Dub
05. SKC - Destroy - Renegade Hardware
06. Phobia - Lost Chapters - Violence
07. Total Science - Street Level (Loxy Rmx) - R. Hardware Dub
08. Misanthrop - Waste Express - Subtitles DUb
09. Phobia - Slimer - Renegade Hardware Dub
10. Invaderz - The Source (Break Rmx) - IT Dub

DYLAN

01. Audio & Dylan - Untitled - Tech Freak Dub
02. The Panacea - Evil Seed (Limewax Rmx) - Position Chrome Dub
03. Raiden vs Dean Rodell - We Love Your Robots - Subtrakt
04. Technical Itch - Last Hours - Freak Dub
05. Audio - Designed For War EP - Freak
06. V/A - The Freak Family Drum Circle Explosion EP - Freak
07. SPL - Freeze - Freak Dub
08. Limewax - Golden Path - Obscene Dub
09. The Sect - Patriarch - Freak Dub
10. Dylan & SPL - Dark Soul - Bastard Child Dub

HYPE

01. DJ Hype - You Must Think First (Shimon VIP) - Ganja Dub
02. Hazard & Distorted Mindz - Mr Happy - Ganja Dub
03. Breakage - Clarendon - Digital Soundboy Dub
04. TC - Get That Girl - D-Style Dub
05. Original Sin - Don't Be Silly - Ganja Dub
06. Dillinja - Tunnel Grinder - Valve Dub
07. Chase & Status - Sell Me Your Soul - Ram Dub
08. Calyx & TeeBee - All That Remains - Subtitles Dub
09. Rollin' It - Hype, J Magik & Wickaman - Infrared Dub
10. Potential Bad Boy - I Choose You - Jekyl & Hyde Dub

SABRE

01. Icicle - Back 2 The Future - Dub
02. Teebee & Calyx - All That Remains - Momentum Dub
03. Sabre - Gasoline - Dub
04. Tactile - Valhalla - Dub
05. Icicle - We All Fall - Dub
06. System, Dissect & Bio-Method - Pulverise - Dub
07. Sabre - Love Is Gone (Kryptic Minds & Leon Switch Rmx) - Osiris Dub
08. Lomax - Verrazano - Dub
09. Nasty Habit - Spacefunk (Rufige Kru Rmx) - Timeless Dub
10. Lynx - Shaku - Digital Soundboy Dub

ANDY C

RAM RECORDS

Culture Shock & Brookes Bros – Rework (RAM DUB)

Culture Shock teams up with Brookes Bros to create an amazing tune, with all the quality we know they are capable of. As well as being huge on dance floors all over the world, it is a great piece of music. There's so many layers of sounds, it'll take many listens to fully appreciate the depth, input & production. Pure class.

Sub Focus – Album Update

Having heard some sneak previews, the album is shaping up to be very special indeed. This guy has so much talent its unreal. Knowing Mr. Focus, he's not coming out of the lab until he's explored all of his ideas & inspirations and mixed them to perfection. Expect it to land in the autumn.

Commix – Strictly (DUB)

Commix have done it again! Following on from 'Talk to Frank', they again explore the science of bass. This is as serious as it gets. Wait till ya hear it on a rig.

Chase & Status – Hurt U (RAM DUB)

New signings to Ram follow up their debut release with another monster. Everywhere I've played this, it has that immediate impact that you only get with the classics. All the elements are pure Chase & Status, this is gonna be a summer smasher.

High Contrast – If We Ever (DUB)

Another man working on an album is High Contrast and he comes back with a beauty! Featuring time stretched breaks, vocals & piano this track tips its hat to the old school. It has so many hooks, soul & feeling, one listen is all it takes.

Xample – Lowdown (RAM DUB)

Xample comes with his first 12" on Ram and it's a killer. With precision beats & chest pounding bass 'Lowdown' has a drop that destroys dancefloors all over the world. Xample has stepped up to plate. Massive.

Noisia – Façade VIP (RAM DUB)

When Noisia first sent the original over I couldn't believe the feel & groove of the record. The VIP takes it up yet another notch introducing new basslines that battle it out over the beats, switching & dropping all the way with a mixdown only Noisia can produce. Experts in control.

Commix – Be True (DUB)

Be true, taken from Commix's LP is one of their best. They have come with a style all their own, and this is a perfect example. Multi-layered, soulful and their trademark subs, I absolutely love this tune.

Culture Shock – Vice Chase (RAM DUB)

Another track from Culture Shock's massive EP on Ram, 'Vice Chase' is a perfect example of this man's skills. Building from layered strings & FX, the pin-point beats drop with a morphing bass in a style that's all his own.

DJ Die – Dirty Games (G DUB REMIX)

G Dub are on fire at the moment, having had smasher after smasher on Ganja Recordings. Here they are on remix duty on a Die classic, and they deliver in style. Featuring their trademark organic bass to maximum effect, this is a sublow monster!

BRYAN G

V Recordings

Sub Wave – So Twisted - Chronic records

Coming out of Russia, Subwave makes his debut with a monster of a tune best described as TC and Clipz collaborating on a tune. Need I say more also look out for '9 Bar Stand Up' on the flip, available now exclusive at www.v-cycle.co.uk.

Kabuki – One Of A Kind Feat Jenna G – Liquid V

Germany's finest returns to Liquid V with a D&B version of Ecstasy, Passion and Pains 'Touch and Go', with vocals courtesy of Jenna G, who also collabs with Kabuki for the flip 'Rock Dis Style', out in summer.

Mono Man – Dirty Games (G Dub rmxs) - Chronic

A classic Chronic cut from 2000 gets the G Dub touch. Two mixes to choose from, the 2 Damn Dirty mix and da 2 Dam Hard Mix. Both doing major damage and being caned by all DJs as we speak.

Utah Jazz - One & Only - Liquid V

Luke Jazz returns for his debut 12 with two tasty liquid rollers. 'One And Only', is the most deep, check the vocal arrangement on the breakdown for some soul heaven. On the flip he collabs with Germanys Soulmatic for the suspiciously entitled 'Midnight Oil'.

D Product – Flos in Paradise - Chronic Records

Full Cycles unsung hero and bad boy engineer delivers this heavy tune, 'Flos In Paradise' is all Full Cycle, when you hear it, if you didn't know it was D, you could mistake it for Roni, Die or Krust.

Die & Clipz – Number 2 - Dub

You know you're in for a treat when Die and Clipz collaborate on a tune together. The end results are always amazing. Here, we have 'Number 2', following on from 'Number 1', vocals supplied again by Ben Westbeach. This time they go deeper and heavier, the bass line is pure gangsta, we're talking Champion League bizzness here believe. Buy on sight.

Firefox – Time To Roll - Dubplate

One out of a few bangers from Mr Fox in my box at the moment. This one I like to open with as the intro's got so much energy it's like you're on a runway ready to take off and that's exactly what happens. Monster tune, the Firefox is back!

TC - Drink Feat MC Jakes - Dub

Party time again with what looks like the official follow up to 'Deep'. Different bass and groove but on the same vibe as 'Deep', 'Drink' looks destined for big tings, with the vocals again supplied by TC's main man MC Jakes. This time he's not sticking anyone's neck in maybe 'cause he's had a drink.

Marky and Total Science – How's Things - Dub

The latest collab by Marky and Oxford's finest opens up with that distinctive Total Science soulful strings and moody sounding deep male vocals talking 'bout what he likes about liquid then the track drops into a deep funked out Marky sounding drop. All 'bout the rough and the smooth here.

Future Prophecies - Dreadlock Vocal VIP - BBK Dub

Another big club tune, the original was big and the remix looks like its gonna do damage as well. This time we got vocals, not sure who the vocalist is but he sounds grimey and kind of like a deep Spyder. Massive remix.

LONDON ELECTRICITY

Hospital Records

SKC – Limelight - Social Studies

Re-released on Mathematics' NYC imprint as part of an SKC E, I have been playing this for 6 years I reckon and it hasn't aged. All about the Tom fills, Jazz Jungle of the first order. Check for the haunting 'Vandalism' too.

Nu:tone feat. Pat Fulgoni - Beliefs – Hospital

The first single from the Mad Cambridge Professor's second album, this is house and ravetastic – the 2nd drop devastates every time. A rare beast this one, sounding unlike anything else ever released and I eagerly await its arrival every time I play.

London Elektricity - The Great Drum & Bass Swindle (Logistics Remix) – Hospital

Yes, while I take my time with my next album I force all the Hospital artists to rehash my back catalogue to keep my name out there and this one's come out a right gem – the Mad Cambridge Professor's sibling Matt has done what I tried (and failed) to do on the original – make it spank the dancefloor hard.

High Contrast – If – Hospital

A premium slice of old skool break action from the eccentric recluse from Wales. Breathtaking vocals from Diane Charlemagne, glistening riffs and pure 'back then' drums this is a classic slice of High niceness.

SPY - Silent Sleeper – Medschool

I love 2007, in my DJ sets I have a 20 min episode of half-tempo Dubstep D&B hybrid tunes. And this is the focal point, hard as nails, gnarly, other worldly. Is it D&B? Who cares? Perfect whatever the weather.

Matrix + Futurebound - Sand Storm - Viper/Metro

From the Matrix & Futurebound album that I have been bashing 'cos it's all so good, this is a great example of M&F's ability to shift chords and harmonies whilst building the dancefloor head of steam – something most producers are afraid to do. Epic, sad and uplifting. A bit like the facelift I keep thinking about.

A Sides Vs Makoto - The Final Fugitive – Dub

With Makoto out of jail and Jason A Sides on a roll this was always going to be exciting – it's a combo I love – sleuth step! Private eye pianos and stabs, funk b lines and warm rolling beats. Like being chased by a busty policewoman on Miami beach, or maybe that's Romford Shopping Centre.

Syncopix - Down The Line – Dub

As always with Hamburg's D&B wunderkind you get into the intro and before the tune drops it all changes – it goes from deep mellow techno to heavy metal riffness, and then back again. Love this as an intro 'cos you get those 'WTF' faces every time.

The Upbeats - Take Away Soul – Dub

Evil slimey bassline over trademark Upbeats', oh so live, but heavy drums, this is sneaky, smirking and it laughs at you from behind its hand. Which is what the Upbeats did when I tried to sign it! Hope this comes out soon.

Fracture + Neptune – Apollo – Dub

Soon come on their own label I do believe. This is analogue stellar (not stella!) business of the first order. So funky, so beautiful, a proper listener this one AND you can mix it and shed some light on the dancefloor if you have half a brain and some bollocks.

NOISIA

Vision Recodings

Noisia & Mayhem feat. KRS One – Exodus - Vision

More than a year in the making, referred by some as our opus magnus, graced by none other than KRS-One's vocal pressure, this tune is our elaborate, albeit slightly schizophrenic, ode to Drum & Bass and it's versatility. It is an underwater train on the way to a controlled chaos of drumkits and basslines, calling at a Hip Hop station and terminating at a concert house where the Russian state choir is reaching it's epic finale. It sounds like 4 sci-fi movies in one tune. A video is in the making.

Calyx & TeeBee - All That Remains - Momentum

Calyx and TeeBee deliver another wicked steppy bassline roller that joins Calyx's musical growl and TeeBee's rudeboy sway in an effortlessly convincing dancefloor beast. From their new album ' Anatomy', which is one big festival of sonic swordplay aimed to cleave dancefloors in half, which it does most graciously, like a true warrior.

Calyx & TeeBee - Warrior - Momentum

Their album deserves another mention here. This time in the form of a shapeshifting tearout roller that always hits the spot. Very few manage to combine such heaviness with subtlety, musicality and atmosphere. The amount of effort and love that went into this beast shines from every pore. Big tune.

Noisia & Phace - Levitation - Vision

Whenever we get together with Phace, tunes seem to roll out ever so naturally. When working with Phace, crazy things all of a sudden seem to make sense and it seems like everything happens for a reason. So of course we had to record when we were slapping our laps to the tune like the true Germanic Lederhosen brothers we are, and if you listen to the tune closely you can spot the slapping in the lead-in to the breakdown.

Break - Submerged (Calyx & TeeBee rmx) - Subtitles

Calyx and TeeBee manage to improve one of the sickest minimal rollers released on Subtitles so far. By adding a hint of bass and a BOOOOWAH vocal here and a chord stab or two there, they've turned the lazy groove of submerged in to a mean, biting bat-like creature with rabies. But, fear not, as we're glad to announce: they did so without compromising even a spoonful on the tasty funk of the original.

Misanthrop - Bullhead - Shadow Law

Misanthrop shows his ability to make locked grooves oozing with funk. Wicked roller tune with enough going on to keep heads nodding. Well engineered and a bassline most convincing. Mayhem's Shadow Law imprint bringing the up & coming funk once again.

Noisia - Raar - Division

What do you get when you force a couple of angry hooligan basslines, a crew of juvenile delinquent breakbeat snares, some randomly singing transvestites and a group of very loud techno kickdrum chavs into one small, hot and humid compartment? That's right, some aggressive, but very weird stuff. 'Raar' roughly translates as weird, which about sums it up. One of our most successful utter failures to make techno, we dare say.

KRYPTIC MINDS

01. Kryptic Minds & Leon Switch - Lost All Faith LP - Defcom
02. Calyx & Teebee - Anatomy LP - Momentum
03. Survival - Dawning - Osiris Dub
04. Sabre - Polski Produckt - Osiris Dub
05. Absolute Zero - The Code (Gremlinz & Castor Rmx) - Renegade Hardware
06. Leon Switch - Worms - Defcom Dub
07. Rido - Somber World - Defcom Dub
08. B Key - Earth & Ocean - Osiris Dub
09. Noisia & Mayhem (feat. KRS One) - Exodus - Vision
10. Loxy - Zion I - X-Tinction Agenda Dub

HAZARD

01. Dirty Harry - Western Ridim - Radius
02. Dirty Harry - Fuck Head Quarters - Ganja
03. Hazard - Busted - Playaz
04. Jaydan - Felony - Dubplate
05. Dirty Harry - Don't Be A Hero - Radius
06. ES - Wah Wah - R Sound
07. Hazard & Distorted Minds - Mr Happy - Ganja
08. Recluse - Unexplained - Radius
09. Devise - Deep In The Jungle - 3D Mode
10. Shimah - Strike Back - R Sound

EASTERN BLOC RECORDS

01. MISTiCAL - 11th Hour LP - Soul: R
02. Taxman - Too Bad VIP - Frontline
03. Rufige Kru - Malice In Wonderland - Metalheadz
04. Broke N English - Tryin (Calibre Rmx) – Fat City
05. Chase & Status - Dumpling Riddim - Ram
06. TC - Rockstar - D-Style
07. Subfocus - Druggy - Ram
08. Breakage - Loved You So - Digital Soundboy
09. Steve Spacek & D Bridge - Last Straw - Exit
10. Assonance & Bane - Antidote (About Time) - Keynote

DNBSOURCE.COM

01. TC - Rockstar - D Style
02. Commix - Talk To Frank - Metalheadz
03. Subfocus - Special Plac - Ram
04. Dope Ammo - Dropping Beat - Source Recs Ltd
05. Die & Clipz - Number 1 (Roni Size Rmx) - Full Cycle
06. Brockie & Ed Solo - Represents (Chase & Status Rmx) - Undiluted
07. Callide - Secret Garden - Source Recs Ltd
08. Taxman - Too Bad VIP - Frontline
09. DJ Panik - Fashion Victim - Source Recordings Ltd
10. Clipz - Download - Audio Zoo

RUSKO (DUBSTEP)

01. Rusko - Cockney Thug - Dub
02. Matty G - West Coast Rocks (Caspa Rmx) - Dub
03. Skream - Make Me - Tempa
04. Vibronics - Standing Firm - Dub
05. Rusko - Jahova - Sub Soldiers
06. Skream - Riddim - Dub
07. The Others - Africa - Dub Police
08. Reso - Onsen - Urban Graffiti
09. Caspa vs Rusko - Best Of Both - Dub
10. D1 - Redstripe - Dub

drum & bass reviews

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Reviewed by: Franjunglepunk, Ad Vantage, Rockwell, Lucas Buck, Jeryl DOA, Danny Shutdown & Lewis Base

Lynx
Global Enemies (feat. Kemo) / Break The Mould

Soul:R

The debut 12" from Soul:R's new signing, Lynx, gives hope to all those becoming disillusioned with the current state of musical affairs in D&B. By far the release of the issue, Lynx went in a few years ago to hone his skills and has come back out with music that is propelling him to the forefront of the scene. The beautifully crafted 'Global Enemies' is a menacing anthem for a society in the thralls of a global Big Brother state. An acoustic bassline props up a stepping beat as Kemo's paranoid vocals infects your subconscious. The flip is equally excellent, and comes 'cross like a chance encounter between Optical and a bunch of Drexciyans. Stunning!

DJ Hazard
Busted / 0121

Playaz

Every now and then a tune comes along that every DJ wants to play, every crowd wants to hear and everyone is talking about. 'Busted' is that tune of the moment and marks the start of a brand new label from DJ Hype's Ganja camp; Playaz (that's Playaz, not True Playaz). DJ Hazard's ever grimy, yet oh so clean production and super fat mixdown, swill together to form a no nonsense smasher that you just have to have in your box! On the flip, '0121' serves up more dance floor killing bizness where warbling bass bubbles mingle with echoed Ragga vocal stabs and a low slung bass hook. Dutty!

Noisia & Mayhem (feat. KRS One)
Exodus / Instrumental

Vision

The terrible trio are back alongside Mayhem and a certain KRS One to bring us 'Exodus'. Frantically epic and operatically immense sums it up. The track is arranged and edited to perfection, and contains a most heinous riff that sounds like the bastard child of Mr Reece and Mrs Mentasm. The fact that KRS One makes his first appearance on a D&B track since Goldie's 'Digital' to lay down some bars over the Hip Hop bridge, acts as a testament to the growth of Noisia's stature. Considering there's only an instrumental on the flip, and that they've recently started concentrating more on their Electro House output, let's hope they haven't started giving up on D&B. Exodus? God forbid!

Clipz
Rubbish / Push It Up (feat. Hollie G & Red Skin)

Audio Zoo

Big in the dance, 'Rubbish' finally drops and will no doubt make many a raver very happy. Playing on another novelty vocal, like his previous 'Download' track, and more ear-bleed bass groans, this has been rinsed in the clubs by every DJ and his dog. Those of a teenage persuasion will probably love it, whilst Calibre fans will look elsewhere. The flip is more interesting with vocals provided by Hollie G and a Ragga hook from Red Skin, but more ear-bleed bass groans ensue that'll either have you hitting the roof or running for cover.

BHX
Curzon / Needless Alley

Abstract Inc

Newcomer BHX (aka Mingus) makes his mark with the totally rude boy rolling funk of 'Curzon'. A DJ-friendly intro draws the attention with eerie pads and submarine sonar bleeps, before the rich sub drops in together with wicked kick rolls and Amen edits. Techy stabs ensue to make this well worthy of any box. 'Needless Alley' plays on the same vibe, but with a more 'in the fore' squelching lead riff. It's all about the glorious use of a dubbed out vocal that drifts in and out throughout the mix, and then listen out for the sax sample that, those who know, will recognise. Watch out for BHX.

Survival / Alter:Native
Galaxy / True Lies

Revolution

Lush sun drenched atmospherics grace Survival's 'Galaxy', complimented by a crisp, bouncing 'Bacteria' step break, which hosts this serene roller. The slightly muddy low end doesn't cause this summertime groove to become any less playable. D Bridge meets Marcus Intalex with just a little something else. On the flip, Alix Perez under his Alter:Native guise provides a minimal, but tough beat work out and moody sub flex; subtle and evocative, like Fabio drawing deep on a balmy summer night. Both cuts have a sophisticated mixability about them and consequently see Revolution rising swiftly, but gracefully up the label ladder. Nice.

Spectrasoul
Ill Note Soul / Cherry Smoke

SGN LTD

Spectrasoul manage DJ Friction's reputable Shogun Audio label and now supply the fifth release for its successful subsidiary SGN LTD. Some of you may be familiar with 'Ill Note Soul', as it was featured on the recent 'Next Level 2' compilation. It's a tightly produced composition featuring harmonious pads that compliment the pulsating bass riff and create an all round melodic, liquid roller. 'Cherry Smoke' on the flip is on a deeper tip, but still sounds phat when amplified. No doubt we'll be hearing more quality material from this in the coming months.

Maldini & Vegas (feat. Sylo)
Re-animator / Eyes Of Truth

Bad Taste

A new label from the BC boys here, with two cuts of big room Nu Skool Rave D&B. Those looking for some classic BC vibes may be disappointed though as, after the classy cinematic intro on 'Re-animator', we're met by a squeaky lead synth line that seems to be taken from the Pendulum school of Rock. Heavy breaks, cool robotic vox and top production ensure it'll do dance floor damage though. 'Eyes Of Truth' draws out another nice intro with a jilted break before what seems like a heavily disguised dirty guitar grabs us by the throat and carries us off down a dark hole.

Influx UK
Shine (Nero Rmx) / Special Black (Influx UK Rmx)

Formation

The original 'Shine' was a brilliant rolling tech-funk cut, so the prospect of a Nero remix raised an eyebrow or two, but slap it on the deck and it's simply devastating. A quirky plucked string welcomes you as the massive vocal enters before a big nasty reeces sets the mood as the still beat-less soundscape envelops you. Then come the build and a drop of smash-face kicks and snares that'll shake the lighting rig down if you're not careful. The Nero boys nailed it. Influx then goes to town on 'Special Black' with John B-esque keyboards and then that 'oh so sick' sounding three-note fuzzy synth line. A big release.

Phetsta
Congo EP

Technique

Phetsta drops the long awaited 'Congo' EP and it's a real production masterpiece. 'Evolution' runs off a film-noir spoken word sample and a big paranoid distorted guitar line with rock solid beats. The title track 'Congo' is the one though, with the 'It began in Africa' vocal and jungle chants before a super-charged drum break kicks in, and we're off. Wicked animal samples are the icing on the cake. Subfocus fans get on this. Another glorious eerie intro on 'The Bloodening' VIP makes for a great tough cut with a cool staccato riff, reminiscent of old Moving Fusion. Finally, the disco-tinged 'Dutty Funk', featuring Muller, is an ode to the Ram roller. Quality EP.

Macc
No Turning Back / Genuine Memory

Outsider Music

Give yourself a couple of minutes with this one and you'll be hooked. Having been exposed to glass FX, a filtered break and a bleak vox sample in the intro, we are then lulled in to a trance by the tremendous kick edit Amen, which is given plenty of room to perform its subtle and tasty variations. Tear up the dance vibes with a touch of insomnia here; brutal. 'Genuine Memory' is a '50s Gangster movie roll out with live shuffle drums interspersed with shots of smoky bar bass and foreboding piano; tense. You might have to watch this twice, but like any good movie, you notice more each time you watch it.

Amex & Kaiza / Budoka
Steam / Pleasure Ride

TILT

Here we witness another display of forward thinking, hard edged Funk from budding German imprint TILT, this time led by Amex & Kaiza's flurry of manipulated syncopations on 'Steam'. Industrialised by the sound of a steam train, this track takes a route through the deepest regions of nail-in-the-head Funk and keeps the passenger safely, but pleasantly uncomfortable in their seat, complete with interesting vocal breakdown to boot. 'Pleasure Ride' acts as a sidestepping workout in the vein of old Bulletproof and BC, modernised with a shock synth stab and impeccable detail; this one definitely grows over time. Come on people, let's widen our sensibilities and enjoy the ride; it's fun after all.

Chase & Status
Dumpling Riddim / Disco

Ram

You'd be forgiven for thinking 'Dumpling' is a carbon copy of 'Duppy Man', because it pretty much is, but when you've got a winning halftime beat and Ragga vocal combination, and you're producers of effortless versatility, you can be offered a degree of leniency. That degree is even easier to give when you realise that 'Dumpling' is in every way as big as its predecessor, not to mention the flip 'Disco', which sees Chase & Status ripping up the dance with a slightly different flavour to anything I've heard them do before. Big intro, gorgeous strings and a huge drop!

Bungle & Ney Faustini
No Routine / Love & War

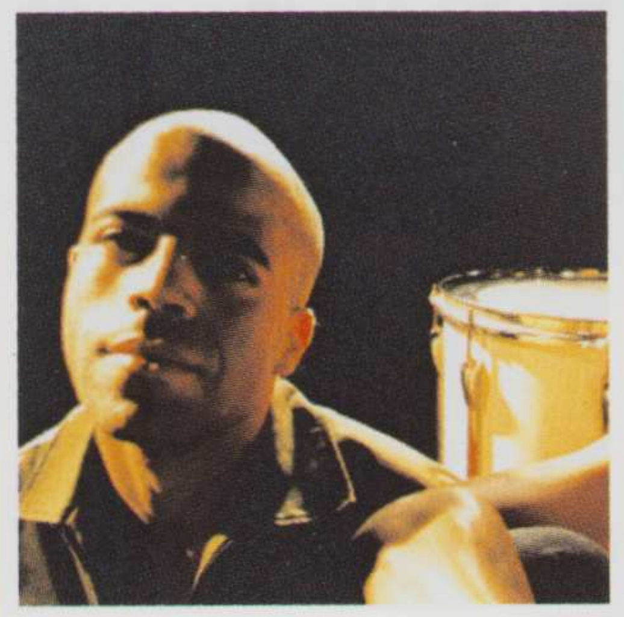
Jerona Fruits

The oddly named, yet strangely attractive, Jerona Fruits imprint picks up a couple of rollers from Brazilian man of the moment, Bungle, and what a soothing pair they are too. 'No Routine' runs along with an old skool Jungle style break, Brazil vocal sweeps and guitar plucks smoothed out with a touch of saxaphonic love. Taking it up a notch, 'Love & War' is a dirtier affair, but retains that soulful edge in its execution where epic washes of aural colour blend with energetic breaks and a driving bassline to create a schizophrenic effect that sets it apart from the crowd.

Survival
Resolution / Sidewinder

DNAudio

After a solid and diverse EP, DNAudio comes correct again with the intricate roll of Survival's 'Resolution'. Militant marching beats lead you into battle with delicate, wheeling bleeps, titanium morphing bass and a very tasty slowing-down effect. This release, alongside the Revolution and Integral releases also reviewed this issue, sees Survival's strongest work to date and makes these tracks the top of any list of his tunes to investigate. Add 'Sidewinder' to the mix, with its crunk funk palette of creeping Jazz FX and infectious broken enamel bass twang, and you've got a very sweet 12" that sits comfortably in the back catalogue of a label that always gives you your money's worth. Keep 'em coming!



XRS
System Halt / X-Type

Horizons

XRS, now solo and exclusively signed to Horizons Music Group, gets his glow sticks out and comes across all Rave on 'System Halt'. A stepping break and a morphing acid bassline marks unfamiliar territory for the man who found fame with his samba influenced Funk, and, on the whole, the track is a little unconvincing. However, on the flip, he returns to familiar territory and rolls it out in fine style. Rhodes leads, rolling breaks and bass, and an interesting chord progression render 'X-Type' a beautiful tune with summery uplifting vibes.

Crossfire
Sensation / Icarus

Crossfire

Hey ho, let's go! Tough step bounce beats hurl you in to a head nod skank, which winds its way through hazardous LFO mids and bastard Trance arps. Jump-uppers check this too; it's bad! Bongo moodiness on the flip, as an unpicked stitch of a b-line glides this Konflict/Underfire style funker into a heavy concoction of manipulated synths and rasps; a sweet, but not too nostalgic reminder of the golden era of dark Neurotech Dance. Both sides of this 12" from the DSCI4/1210 veteran are just as good as each other and the mix possibilities provided by the dropouts, edits and percussion ensure that they are a winning combination. Don't bother hiding, just seek.

Survival
The Jam / Ion 2

Integral

It's Survival once again, but this time on Al's new Integral Records; an imprint designed to show their take on good, modern D&B from various talents across the scene. A bongo rhythm similar to that on Cartridge's 'X-1' on Bassbin, lush synth rises and 'Western'-esque vibes decorate this atmospheric mover in an admirable melancholy. 'Ion 2' sets off with a layered up beats intro before dropping to a warm and cold cocktail of melted pads and FX slithers in a similar but the same style as the A side. There's emotion here and its dawn mist vibes do please, but there's something about the drums that doesn't sit quite right. That aside, Integral debuts with a release saying all the rights things, which is integral to any new label.

Submorphics
Stray Bullets / Miles Ahead (Kubiks & Lomax Rmx)

Future Retro

Keeping things smooth and silky, Submorphics pop up once again, but this time on BCee's new Future Retro imprint. Classy vibes prevail on 'Stray Bullets' as layers of percussion flow across a backbone of reversed strings and deep bass, while those stray bullet samples shoot past like a blinged up ride in carjack territory. This one's a roller for all you musical heads out there. Taking on the 'Miles Ahead' remix, Kubiks & Lomax bring a choppy Breakbeat intro, dirty Funk breakdowns, whirling Jazz notes and a bouncy bassline that'll move any Liquid-loving floor. Crisp!

Double Zero
Flip Da Script / Sleaze

Frontline

The Frontline army marches on and this time stepping into the firing line is Double Zero with a pair of straight Jump Up DJ tools. 'Flip Da Script' is useful enough if you have a crowd that wants to hear fresh, well produced material without too much in the way of innovation. It'll get the party started well enough. For my money, it's the far more interesting soundscapes of 'Sleaze' that I'd slap on the deck. The background noises and warped bass hark back to old Ram Trilogy, and are backed with a tight drum pattern and an off key slant. A nice taste of the old styles mixed with new production techniques.

J Majik & Wickaman
Space Invasion / Nebula

Infrared / Black Widow

When J Majik & Wickaman team up to re-rub one of the former's biggest tunes for their brand new album project, you know it's either going to be something special or it's all going to go horribly wrong! Fortunately enough I can tell you that, not only have they managed to bring one of my favourite tunes bang up to date with a slight nip here and a slight tuck there, but they've also managed to back it with another sublime slice of electronic funk, in the form of 'Nebula'. If you were a fan of the original then picking up this new version is essential. If you weren't a fan of the original then perhaps you'd be better off spending your time growing some new ears.

Modified Motion
Bloody Knuckles / 1 Up

Finn People

Following on where Ego Trippin' left off on Mickey Finn's brand new Finn People imprint, Modified Motion throws out the rule book and dishes out some beefy Jump Up business with distinct character. The compressed beats of 'Bloody Knuckles' are iced with a layer of grinding bass, massive leads and all the attitude of a teenage tiger. It's '1 Up' that's got me excited though with its quirky muddling of Jump Up D&B and Super Mario Bros! Punchy beats and wobbling bass come correct with computer game bleeps and bloops to devastating effect. Big tings ah gwarn.

Atlantic Connection
Can't Destroy Love (feat. Minds One, DJ Noumenon & Treason) / Plastic People

Westbay

Atlantic Connection strikes back on his own Westbay Recordings imprint, coming more than correct with another slick Hip Hop/D&B crossover in the form of 'Can't Destroy Love'. As usual, Atlantic Connection's inimitable class oozes from both sides of this piece of wax; be careful not to get your decks sticky! Minds One and Treason's conscious lyrics flow easily over AC's effortless production and DJ Noumenon's crafty cuts. 'Plastic People' delivers a slightly rougher piece of the D&B pie with filthy sub end leading the way while echoed vocals slip in and out of the mix.

Sparfunk & D-Code
Apocalypse
Inside Info
Argonauts

Terrafunk

It seems Ram Records producer, Sparfunk, has been locked away in the studio with a pen and pad getting his label perfect for 2007 and, trust us, if 'Apocalypse' is anything to go by; it's going to be the year of Terrafunk! The Passion Of The Christ strings mingle with layers of percussion, slabs of pain-laden bass and Sparfunk's own vocal concoctions. Backing up this super slick number is a track from newcomer Inside Info. Some of the fattest beats in the business, super tight production wrapped up with squelchy bass, and Jason & The Argonauts vocal samples create a pure dance floor destroyer!

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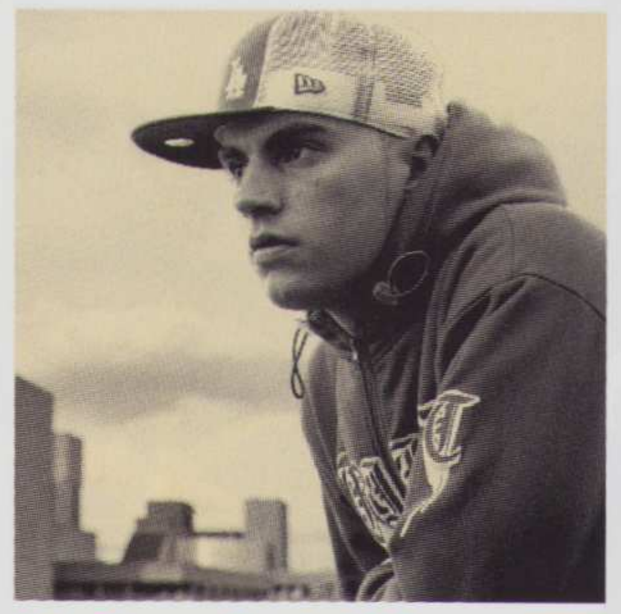
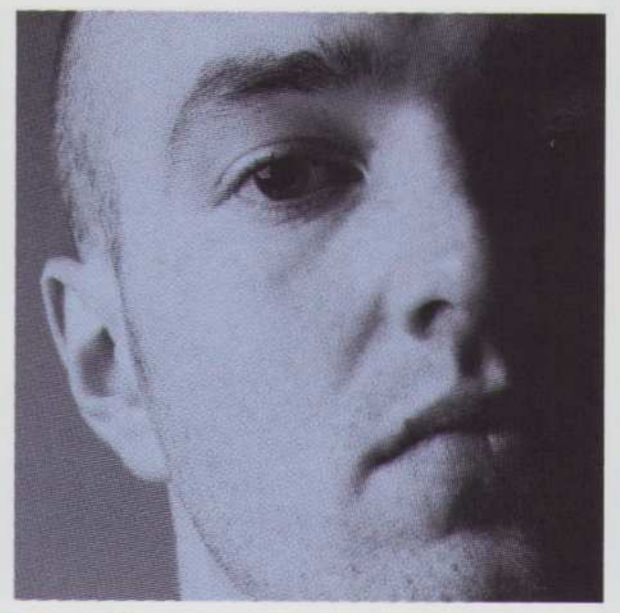


Alix Perez feat. MC Fats
Down The Line
/ Fingerclick
Shogun Audio

The Belgian's first single for Friction's Shogun Audio is the highly anticipated 'Down The Line'. With support from Andy C, Marky, Fabio and Friction, this is sure to be huge. Fats chants in his own unmistakable style over huge pounding slabs of sub bass, whilst organic drums run rampant; like a tougher take on Calibre's 'Drop It Down', this has been causing dance floor damage whenever dropped on plate. 'Fingerclick', on the flip, goes deep with gorgeous pianos draped over Jungle percussion, but still delivers a sweet vocal hook that only Fats could deliver. Sublime!

Heist
Back In The Day
/ Jazz Time
Full Cycle

Once upon a time every Full Cycle release was a joy to slap on your deck. Unfortunately things have been rocky for the Bristol camp in recent years, but thanks to an influx of fresh producers and returns to form from the label's standard bearers, Full Cycle is back to its interesting, exciting and dance floor friendly best. 'Back In The Day' serves up reversed bass tones with clattering drums and a genuinely esoteric edge, but it's 'Jazz Time' on the flip that really rattles my cage. Scattered pianos, jagged breaks and a double bass loop move the floor while retaining that necessary soul.



Zero Tolerance & Alix Perez / Zero Tolrance / Utah Jazz / Utah Jazz & Soulmatic
Anywhere Anytime / Old Oak + One And Only / Midnight Oil
Liquid V

Zero T teams up with Alix Perez to bring us the deep roller 'Anywhere Anytime'; a perfect marriage of soulful vocals, tight beats and precise production. Flip over for the rolling Amen breaks, catchy FX and edits of 'Old Oak'. On the second 12", Utah Jazz cooks up some more soul food for the massive. 'Only And Only' is a sweet tune. Rolling breaks with a soul-drenched vocal takes this classy number to the next level. On the flip, we have a special one from Utah and Soulmatic with 'Midnight Oil'. This one's got a real Motown feel to it. Quality!

Mr L
Back To Your Roots (Friction & K-Tee Rmx)
/ Instrumental
Shogun Audio

Friction & K-Tee's chunky remix of Mr L's crowd-pleasing 'Back To Your Roots' finally gets released on Shogun Audio. The original was a bit of a Marmite job, with some not being able to restrain themselves from chanting along to its infectious lyrics, whilst others would duly escape to Room 2 to escape the cheesy refrain. The Brighton duo re-inflict the dance floor damage by injecting the track with a filtering see saw reece and DJ-friendly intro. They've also, very astutely, stuck an instrumental version on the flip for all those who love the riddim track, but can't handle any more boot shaking.

Lomax
Brain Freeze EP
Spearhead

Spearhead steps up with its best release to date; an excellent and varied four track EP from the on form Lomax, who is now concentrating on solo projects after his work with Hold Tight and Kubiks. Despite being initially put off by the title track's similarities with Commix's 'Talk To Frank', the EP comes into its own as you delve deeper. 'On A Rope' is one of a rare breed of tracks that manages to use Rock influences without being too ostentatious. Meanwhile 'Blades Of Steel' is on a wobblier, stepping, mechanical Funk tip, whilst 'Avenue', with Eveson, rolls out a mellow, summery Amen with smatterings of soulful samples to top off this impressive EP.

Electrosoul System
Falling
/ Sing
Grid Allsorts

Electrosoul System goes from strength to strength with this release, the first from Grids' new Allsorts imprint. 'Falling' is typical ESS, using samples like no other producer would to great effect; carving hooks and leads out of manipulated vocal and instrument snippets that, when placed together as a whole, create a beautiful vibe. Couple this with his deft touch with percussion and you have a deep sample-based roller that lends itself to the home stereo as well as the club system. 'Sing' contains a tougher break and intricate piano chords, but retains the trademark sample wizardry of the A side.

Craggz & Parallel Forces
Dusk
/ Lost In Translation
Product

The first 12" from the excellent 'Northern Soul' LP rather surprisingly touches down on CPF's own Product imprint. Fast drums breakdown into beautiful string swathes before the tune drops and that Valve-esque bass hits you hard. Far from being a Dillinja rinse out though, intricate violin arrangements and a twisted LFO lead help the tune roll along and create a lively vibe in the dance that is far from screw faced. 'Lost In Translation' is a slower affair, with live bass guitar and violin samples rendering this a deeper cut with a creative breakdown that sounds like it was recorded in a night-club office!

Naphta
Soundclash Part 1 (Long Time Burning Mix) / Soundclash Part 2 (Junglist Rise)
Lightless Recordings

Veteran Junglist Naphta serves up two slices of Amen Jungle business on Fanu's Lightless imprint. Harking back to the '94/'95 era, and punctuated by vocal samples from Ragga sound clashes of times gone by, tough choppy breaks and dubwise bass create a raucous dance floor affair. This tune has already earned its stripes as a timeless classic by being caned for the last three years by those that were lucky enough to have it on plate. The flip skanks through the speakers in true Reggae fashion until it drops into a horn-laden Amen workout. Perfect summer fare!

Duo Infernale
Against The Grain
/ Underworld
Dispatch

Following up from releases on such labels as Timeless and Under Construction, Duo Infernale unleash this tough atmospheric roller on TC1's Dispatch imprint. The boys from Berlin combine tough staccato breaks, rolling bass and filtered reeces to good effect in 'Against The Grain', which results in a more electronic AI-like effort. The track's standout feature is the use of synths, which enables the track to convey mystery in the dance. 'Underworld' rolls through on a similar flex, albeit with an extremely sinister intro. Hardly groundbreaking in any respect, but, all in all, a decent 12".

Dom & Roland
Can't Punish Me (Rmx)
/ U Do Voodoo
D&R Productions

This remix had the potential to do more damage than the bull in that china shop that we always hear about, but unfortunately it only breaks a few plates. It's good and will no doubt sound big when played loud, but it acts more like a VIP and only serves to remind us how great the original was. Sounding somewhat muffled, the Domen break pitched down to intricate effect injects the tune with a simplified catchiness. 'U Do Voodoo' keeps it tribal with a constant momentum pushing it to the run out groove with its concrete percussive procession. Those into the work emanating from the Violence camp should go seek this out and Dom fans will be pleased too.

Sardi vs Bad Robot & Muller
People Mover VIP
Sardi
Mark Your Territory
Renegade

Renegade Recordings follow material from Mutt, Munk and Loxy & Perpetuum in fine style, although on a different flex. 'People Mover' VIP is a futuristic roller with an expertly manipulated LFO grinding and morphing its way at the forefront of the track. This is no rinse-out though, as lush synthetic atmospherics contort themselves perfectly throughout, lending the track a techy, albeit soulful, feel. 'Mark Your Territory', on the flip, is a little tougher with more LFO madness being the standout feature. Fans of Matrix, Futurebound and State of Mind will love this 12".

Donny / Current Value
Amputation / The Forgotten (Current Value Remix) / Elemental Mind / Tunnel Vision (Donny Remix)
Barcode

A split EP here from Barcode with each Donny and DOA fave, Current Value, remixing one of each other's tunes and having one original track each. It's been a while since I have heard anything on Barcode and it's good to see that producers on this tip are taking it as far as possible. Obviously you know what you're in for with a Barcode release; hard as nails, militant, banging Drum & Bass. Standouts on this EP are the staccato break-switching 'Amputation', the harsh bass of 'Elemental Mind', and, overall, the excellent use of samples from horror flicks. An awesome EP, if a little scary.

Nookie
You Can't Hold Me Back
/ Get Down
Phuzion

Long awaited return of one of the scene's longest serving soldiers, Nookie brings us two quality tracks full of sonic soul. Acting as a taster of his new 'Beyond Blue' album, 'You Can't Hold Me Back' has all the classic hallmarks that have made this legendary representative of our scene such a prolific producer; fat rolling Amen breaks and deep subliminal basslines alongside subtle vocal stabs with clean and precise production. Flip over for the sounds of 'Get Down'. This one has more of a Disco feel to it with warm ethereal chords filtered alongside funky bass and stabs with the "Get down" vocal taking it to the next level. This is just a taster of what's to come!

Dan Marshall
Dream Catcher
/ Side Step
Under Construction

The Dogs On Acid crew uncover some more new talent from the forums in the shape of the 17-year-old Dan Marshall. Demonstrating a very accomplished production technique, 'Dream Catcher' uses a certain well-known Minnie Riperton sample from the off, and solid kicks and bass before the mood switches and a harder mid-range stab enters the frame. The track's conviction is, however, a little lacking. On the flip, 'Side Step' takes us deeper with warm bass and a sweet male vocal sample. On the whole this is a solid 12" that'll stand him in good stead for the future.

Calibre & Zero Tolerance
Waterfall / What I Feel
Signature

Having not enjoyed much of Calibre of late, I wasn't expecting much from this 12" with Zero T, and the A side partially sustained my opinion that the maestro is currently going through a difficult transitional period. Not that 'Waterfall' isn't a good tune, made up soulful R'n'B vibes, elastic bass and great vocals from Merci, but the standard Calibre has set with his past outings is always going to be hard to match. Then I flipped the record over to find an absolute gem. Delicately haunting and led by a sultry female vocal and bowing violins, this stepper really hits the spot and will have all those star crossed lovers out there looking wistfully into each other's eyes as their bodies become entangled in a sensual slide.

Lomax
Artisan
/ Profiler
Bounce

Lomax has been the driving force behind many a tune. His work as part of Holdtight and, more recently, alongside Kubiks and BCee has garnered much attention from all corners of the scene. However, it's his solo efforts that are getting people hot under the collar at the moment, and that's no surprise when he's bringing us tunes like 'Artisan' and 'Profiler'. 'Artisan' features the usual luscious atmospherics and soulful samples you'd expect from Lomax, but with a deep and dirty twist that's set to stand out from the crowd. 'Profiler' carries similar elements, but goes in even tougher. Soulful smackers!

Sigma
El Presidente / All Blue
Bingo

A name on many people's lips at the moment, Sigma follow up their debut on Charge with a tightly produced release for Bingo. 'El Presidente' sounds custom made for Zinc's label with its three note bassline. Add to that dramatic film samples, a two step and Tramen beats combo, tribal percussion and some techy touches, and you've got a great party track. Flip over for a hands-in-the-air Rock/Trance hybrid, in which distorted guitars interplay with xylophonic stabs, all topped off by a Old Skool vocal sample. There's no doubting Sigma's talent, especially in terms of production and arrangement, so I'm sure they've got an armoury of more original material on its way.

Session & Superking / Cinematic & DJ Clocker
Some Day / Walk Away
Molten Vinyl

Storming soulful salutations Batman! The next release on High Rankin's Molten Vinyl label is here, and boy is it drenched in pure soul. Featuring two brand new artists, the fourth 12" from the Rankin is way above the standard you'd expect. 'Walk Away' drips with class, mixing diva vocals, soaring strings and tight beats with a tasty low-end workout. Flipping over is just as much fun, as Cinematic & DJ Clocker serve up the sumptuous 'Some Day' for your palette, where delightful melodies play with compressed drums and a warm bass lick that's sure to move any Liquid loving floor.

Stevie Hyper D & Child Support / Stevie Hyper D, Benny V & Dfrnt Lvls
Buffalo Soldier
/ Ain't No Stoppin' Us Now
Dance Concept

The late and much missed Stevie Hyper D is one of the scene's most loved personalities and arguably the best MC ever to have graced a Jungle Drum & Bass rave. As a tribute to his life and work, the Dance Concept and Dfrnt Lvls crews compiled an album entitled 'The Legend', and this 12" is a reissue of two of the LP's most popular tracks. Both tracks feature an abundance of Stevie's flows and will have you brocking a smile in memory of the original soldier.

Soul Mozaics
Word Up
/ Burning
Sidechain Music

Redeyes, Funktastics, Youthman and Sti combine to form French super group, Soul Mozaics, and come up trumps with the double bass infused 'Word Up'. Rolling breaks and delayed guitar stabs make this a Funk-fuelled roller that will appeal to fans of any of the aforementioned producers, but may also sway DJs of a Jump Up persuasion. The flip, however, is the real winner here, with tougher beats and high-energy blaxploitation samples allowing the quartet to smash the dance in the same vein as a High Contrast production would. A quality 12" from across the Channel.

Nu:Tone
Beliefs (feat. Pat Fulgoni)
/ Beatnik
Hospital

The Reverend Daniel Nu:Tone prepares us for his forthcoming 'Back Of Beyond' LP with a 12" to heal our spirits and uplift our souls. 'Beliefs', featuring the liberating lyrics of Kava Kava front man, Pat Fulgoni, contrasts the sweet vocal, rising chord progression and House stabs that roll out the ride crisply with hard-hitting beats punctuated by a clapping snare in a track that makes you feel like you've had a session with an American Evangelist. The flip offers 'Beatnik', a smooth reversed bassline number with a catchy piano hook and sweeping synthetic pads. For the collectors out there, there's also a limited edition coloured vinyl with 'Missing Link' VIP on the flip, but be quick!

Universal Project
The Guarded One
/ Bleach (Unknown Error Rmx)
Universal Project

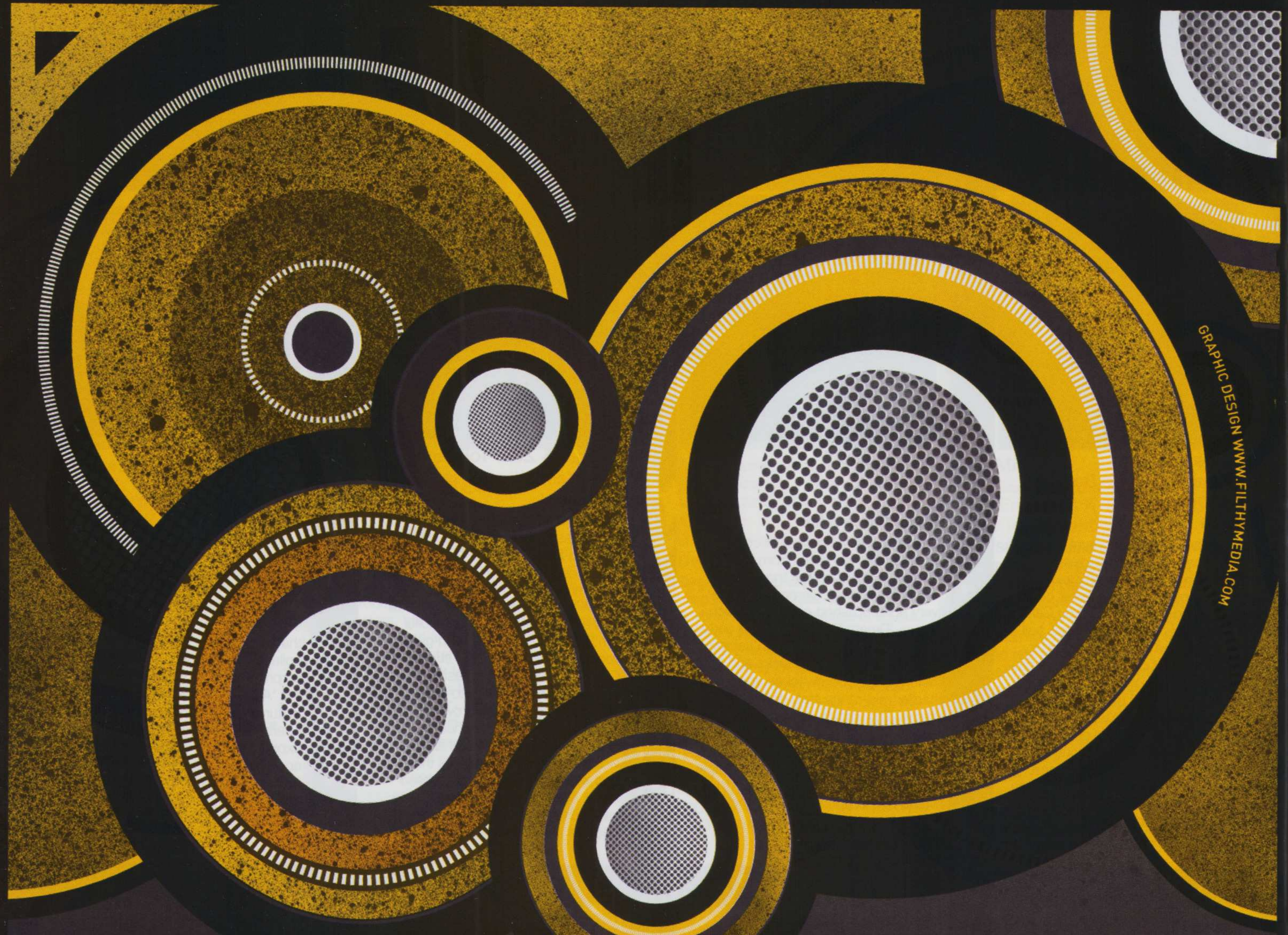
The ninth release on UP's own imprint sees the head honchos take care of proceedings on the A with a grimy floor-masher for all the doom steppers. After a dark atmospheric littered with Old Skool ambiance and haunting speech, the drop brings a showdown between a ripping reece, metallic stabs and thick pads of bass that ride over a scuttling break. Toughness! The flip meanwhile, sees Unknown Error's beastly remix of 'Bleach' finally get unleashed. The original was a massive track for UP back in 2001 and was also the first release on their then fledgling label. Battered almost as much as the original, Unknown Error's remix toughens 'Bleach' up and brings it bang up to date.

Icicle & Nymfo
Shadows Of Tomorrow
/ Unbreakable
Critical

Icicle teams up with fellow Dutchman, Nymfo, to bring two deep and dark steppers, and the Double Dutch combination doesn't disappoint. Eerie strings, a Techno ambiance and a skipping beat punctuated by tight edits ride crisply along before a baying Bristolian bassline drops in to roll out proceedings magnificently. The flip comes with ghostly atmospherics and tribal rhythms before some serious sub low gets drafted in to rattle your chesticular, in a track that's a stunning melting pot of late nineties / early noughties Hardware vibes, the Virus sound and Jonny L influences. Yet another excellent 12" from Kasra's Critical camp, proving he's one of the most talented A&R men in the industry.

DJ Panik
Fashion Victim
/ Sunsplash
Source Recordings Limited

Hasting's based Source Recordings Limited drops its third release and in the process gives a full 12" to up & coming producer DJ Panik, who in turn gives us a mixed bag. 'Fashion Victim' on the A is tough, using Subfocus' 'X Ray' step and a sweet vocal sample to lead onto an epic build up that takes the track down a more sinister route with haunting choral pads and a spoken word warning. The drop brings with it a squelching 'Alien Girl' bass riff and neat drum rolls before a stab steps in to provide a counter melody. Not bad for starters. The flip however is far more forgettable Jungle-by-numbers track. Luckily the A might just about be enough.



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hip hop reviews

Reviews by: Jesse Keene & Laurent Fintoni

JDILLA
RUFF
DRAFT

RECOGNITION

J Dilla

Ruff Draft

Stones Throw

What can you say about a release that portrays the beginning of one of Hip Hop's most prominent and missed producers? Unless you've been living under a rock for the last eight years or so, it will be impossible for you not to acknowledge the impact that he has had within the scene. This latest offering from the Stones Throw camp highlights Dilla's arrival through his first mix tape, on which he showcases his mastery of both production and MCing. Originally, this album only saw the light of day on a limited vinyl run, but it has now been re-mastered for your listening pleasure, with bonus instrumentals thrown in for good measure. This is a true testimony to a man and his music.

Demon Boyz

Recognition

Boombox Distribution

To be honest, the best way to sum up this review is to say, "Buy this album now"! For the sake of journalistic integrity, I'll endeavour to throw some light on this re-issue of a true U.K. classic. The Demon Boyz ripped up the scene in the late '80s with the tune 'Northside', which showed that U.K. Rap was more than just a cheap copy of its American counterpart. The album, 'Recognition', followed with rugged rhythms and heavy beats, interlaced with the lyrical patter of the U.K. high rises and estates. This is a part of history that you need to have in your collection and, if you already own a copy, slap it back on the turntables and slip back into the day.

DJ Kentaro

Enter

Ninja Tune

After years of touring and increasing his profile like no other DMC winner since the Perverts and Craze, Kentaro finally drops his debut album. Despite the production being heavily influenced by his 'tablist roots', 'Enter' aims at getting the dance floor jumping, rather than pleasing chin-stroking scratch nerds. It boasts guests like, The Pharcyde, Spank Rock, New Flesh and Hifana, as well as beats inspired by his love of Jungle and Electronica. Mixing instrumental and vocal tracks, 'Enter' shows that Kentaro can be as adept in the studio as he is on stage, though there are a few holes in what is otherwise a solid album. I can only recommend you enter his world and find out for yourself.

DJ Baku

Hybrid BBoy Killa Cuts

DDD / WENOD

With this new mix, Baku - one of Japan's finest producers, DJs and best kept secrets - offers up his favourite Hip Hop and D&B bootlegs, all finely cut, mixed and chopped into an hour of musical mayhem. Alongside the more recent remixes of Dizzee Rascal, Dr Octagon and 50 Cent, are classics like Goldie with KRS One and Roni Size & Die with Pharoahe Monch, all mixed with their originals. Add to that some exclusives and new tracks from Baku and you have a perfect mix for fans of both sounds and a great introduction to Baku's talent and abilities.

Sage Francis

Human The Death Dance

Epitaph

What you must know first is that Sage Francis is brutally honest with his subject matter, and this album is testimony to that. Concise statements on the state of Hip Hop and factual references are laced with the social commentary that we have come to expect from this peddler of the true meaning of an MC. There is also plenty going on beat-wise, with production duties from Buck 65, Alias, Sixtoo, Ant and Odd Nosdam throwing soundscapes around like they're going out of fashion. You can bet your bottom Queen's Head that this is something a bit different from your usual tipple. Ignore it at your peril.

Lifesavas

Gutterfly OST

Quantum Projects

It's slightly dubious when a release has 'Original Sound Track' in the title and there is no film attached to it. However, the Lifesavas have managed to pull off a credible piece of fictional work where others have failed in the past. The premise centres around the Blaxploitation era and includes some fine guest appearances from the likes of Camp Lo, George Clinton, Dead Prez and Smif 'n' Wessun. The album is a good mix of Hip Hop, giving it more of a compilation feel as it peaks and dips between bass heavy tracks and laid back Lounge classics. All in all, a competent LP that could have gone so badly, but actually holds you tighter than a Hudson point hooker.

Rob-O

Rhyme Pro

Traffic

It's time to take a step back with MC Rob-O. The main crux of the album was produced in the late '90s with guest appearances from artists of the time, like Pete Rock, De La Soul, Grap Luva and Meccaliciuos. It's a tight album that will have your head bobbing to its jazzy fatness and lyrics that reek of that New York classic twang, which is certainly no bad thing. The only down point is that it does sound dated. There doesn't seem to be enough substance here to warrant your attention. There are other more worthy classic albums out there that you could be digging for! In our opinion, the jury's out on this slice of the '90s.

Various Artists

Southcoast Soulshine EP Vol. 1

Cut Above

Not to be confused with a pimped out ride down the Miami strip, this release is a selection of fine U.K. talent, ranging from Skrein, Verb T, Dubbledge and Plan B. The beats are lively and so are the rhyme flows. 'Where It All Started' sets the pace as Skrein takes you for a walk down memory lane to where he first found his love for Hip Hop culture. There is nothing too heavy here except the subject matter. All the while, Jabba Tha Kut supplies some choice cuts to the mix. This is a nice slice of U.K. business to bring on those summer vibes, with an added edge of conscious music, making it well worth a gander at your local vinyl emporium.

Abdominal

Escape From The Pigeon Hole

Antidote

Welcome to the world of the Canadian rhyme virtuoso, Abdominal, who some of you may know through his connection with the U.K.'s own, DJ Format. This release sees him out on his own, showing his skills to the fullest. The album pace is fast and hard-hitting with everything in all the right places. It does not take itself too seriously, but at the same time this album is no joke. The production is as tight as Steptoe, while the lyrics are concise to the point of being ridiculous. 'Radio Friendly', which contains an excessive use of the "F" word, enforces this point. A class album that won't make classic status, but is definitely up there somewhere!

Verb T & The Last Skeptik

Satisfied / March (feat. Sway & Kyza) / Put 'Em On Ice

Silent-Soundz

As the beat for 'Satisfied' rolls in and the lyrics tumble over the top, you wonder where this track is going to end up. The subject matter deals with addiction in its many incarnations, making it a quirky number that hooks you in. Following hot on its heels is 'March', featuring Sway & Kyza. It's a right banger that will tear up floors throughout the country and is possibly the strongest track on here. 'Put 'Em On Ice' has a lot to do to follow its predecessor, but manages to hold its own as it switches pace and comes across as a twisted introspective ballad of the verbal kind. A hot 12" that you need grab as soon as. Nuff said!

Various Artists

Roc Raida's Gong DJ Battle

Adiar Cor

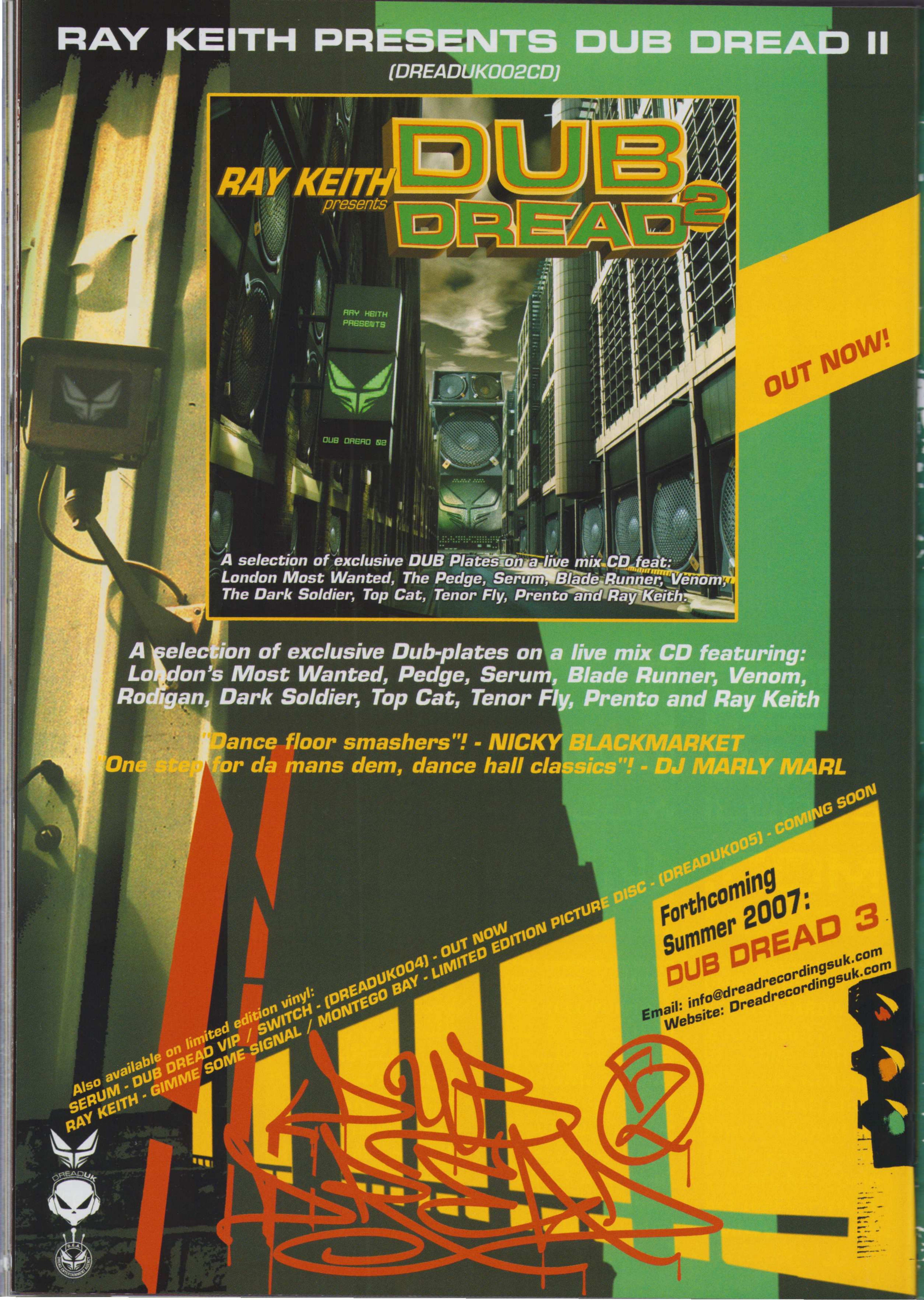
It was about time somebody did something entertaining with the concept of DJ battles, so thanks to Roc Raida for coming up with the 'Gong Battle'. Based on a famous '70s U.S. TV show, this battle sees DJs pair off as usual, but with the added bonus of a gong judges can use should competitors be too whack, boring or biting other people. This DVD offers footage from the first battle held in N.Y. last year. It's actually a really fun watch, with a totally hilarious atmosphere, some great hosting from Lord Finesse and Lord Sear, and some decent cutting too. A good buy, especially if DMC bores you to tears.

Rob Swift

As The Tables Turn

The Ablist Productions

There's more 'tablist DVD goodness this month with Rob Swift releasing a new documentary looking back at his work and achievements to date. This is a man who's put in more work than most when it comes to this scratching thing, and this is cleverly captured and retold in 'As The Tables Turn'. There are guest appearances from many of the legends and big names from the world of Hip Hop, such as Q-Bert, Mixmaster Mike, Lord Finesse and even Bob James. Also included are bonus footage and exclusives that make this a solid documentary and entertaining watch; a must for fans and newcomers alike.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breakbeat reviews

Reviews by: SOTO & Mister Sushi

Deekline & Wizard
Live From Brixton To Brisbane
Rat Records

This mix is a great journey through Electro booty slammin' classics, dubbed out Breaks and some rocky cuts too. It's hard to get a compilation to stand out but they have succeeded. Stand outs for me are Ivory's 'The Wolf', full of sneering Punk Rock attitude, and the exclusive Deekline & Wizard vs Fresh cut 'Steam': a 2 Tone Ska number containing Ivory's punk sneer drawl and Spyda on vocals. It's gonna be huge! Top Cat offers just the right amount of toasting on the CD, which he does to perfection on SOTO's 'Ghetto Blast Ya!' Another exclusive is the Deekline & Ed Solo pimped up '80s US Electro Booty Bass classic 'One In the Front' featuring DJ Assault.

Mole & Aya
More Boom For Ya Box!
Boombox

With tracks dating back ten years from some most notable names in the Breaks scene, some of whom were just starting out, this is a very tasty little mix indeed. Packed with plenty of styles of Break, it keeps things fresh and interesting for the listener at all times, showcasing the label's high level of quality control. Standouts are the excellently sleazy electroid bass filth of the Laidback remix of 'Kick Flip' by Slung Groove, complete with its unexpected funky '70s flavoured edits; General Midi's 'Westener'; and later in the mix Christian J's remix of the Rio Rhythm Band's 'Carnival De Casa'. A complete, well rounded mix that takes in a lot of styles.

Shut Up & Dance
Outta National
Shut Up & Dance Music

Smiley, PJ, DJ Daddy and DJ Hype built the Heatwave sound system in 1986, and with it they broke into buildings to start their own illegal raves. Smiley & PJ were rappers on the sound system trying to get a record deal. No one would sign them, so they started their own label Shut Up & Dance Music. This is classic SUAD and a welcome return, taken from their forthcoming artist album 'The Great British Public'. We've been playing this for a while and it always drops. Rolling staccato breaks, big ass bass, intricate and well thought out drum programming, catchy warm vocals, and the signature SUAD lolloping swing and big production make this essential.

Far Too Loud
What's Goin On (feat. Jenny Bell) / Shredder
Funkatec

More Techno and Trance flavoured excursions into Breaks from FTL, who employ their signature sound, a very catchy vocal and guitar synth line to bring us an anthemic, almost dreamy intro, but don't let that fool you. The tough break, fancy editing and fiercely savage bass give this more than enough potency for any floor. Flip for some serious, in your face, bassline led, peak time, take no prisoners Breaks! A tough break and intricate editing break down into the first drop, and what a massive drop it is: guaranteed to make people stop in their tracks before going completely spastic on the dance floor!

DJ Mutiny
Fred's Message / Most (Breakfastaz Rmx)
Sub Frequency Funk

Mutiny doesn't fail to deliver his trademark soulful take on things with this solid 12. 'Fred's Message' is low riding and solid, with soulfully soaked vocal samples, funky guitar licks and Black Panther samples. It's the type of track your cool parents can get on down to, and if you're brave enough you'll join in with them. Next up comes The Breakfastaz's remix of 'Most'. Apparently the original of this was one of Mutiny's more ethereal and fragile moments: well it ain't no more. This is now a peak time, stadium Rock Breakbeat monster complete with Trance riffs and vocals care of Miss Trouble.

Boogie Army
Dynamite / (Maelstrom Rmx)
iBreaks Funk

Boogie Army come correct on iBreaks' subsidiary iBreaks Funk with a beefy 12" complete with a nasty remix. With tough and techy 4/4 flavoured jackin' beats, trancey synths and a catchy female vocal, 'Dynamite' culminates in an almighty breakdown with enough reverb to put St Paul's Cathedral to shame. This is definitely one for the House jocks too. It's heads down for the remix on the flip, where Maelstrom provide a very deep and heavy journey into gurgling, reverberating basslines and well executed programmed beats locked in a relentless groove. Lock up your children and be scared as this one's dark!

Deekline & Wizard Vs Infiniti / SOTO
Make Your Girl Feel The Bass / Ghetto Blast Ya! (2007 Mix)
Rat Records

Lifted from their recent genre-switching live mix CD, 'Make Your Girl Feel The Bass', featuring DJ Assault on vocal delivery, is by far one of Deekline & Wizard's golden moments. With a pitch on '80s b-boy Electro, a slice of Hip Hop roughness, and a side order of low ass bass, this club-shaking beast is unavoidable. If that wasn't enough, on the flip side is a 2007 remix of one of last year's Breakbeat movers: SOTO's 'Ghetto Blast Ya'. Long time mix controller Topcat lays down bouncing party tones bringing a whole new edge to the already monstrous grooves.

Baobinga & ID
Recognise / (Vandal Rmx)
FAT!

Whenever Baobinga flexes his filthy mitts upon a studio you know the results are going to be both unpredictable and second to none production wise. For his third big monster outing alongside partner in crime ID, the rulebook gets through out of the window once again. Nestling somewhere in between Techno, Glitch and Electro, 'Recognise' is the duo's strongest offering to date. Choppy snares and kicks step forth merging into looping Hip Hop vocal snips before clearing a path for one of the dirtiest basslines this side of Manchester. On remix duties the unstoppable tech-funk mover and shaker Vandal provides a rolling dance floor reworking.

Break The Box
Midnight Rush / (LBJ Rmx)
Big Square

With each and every release as unpredictable and surprising as the last, Big Square Records always provide that necessary offshore cut required for the more open-minded Breakbeat jock. For the latest release Italy's Break The Box proves he has the skills to pay the bills with 'Midnight Rush'. Charging the door with live laced up drums and tweaky Electro acid lines, the track then swings down for a rolling bassline that rides high throughout. On the flip side Botchit & Scarper's LBJ puts a fresh spin on things, cutting and switching the original elements into hyperspace to great mind-bending effect.

Shimon & Nixon
I Like You
Finger Lickin'

Having crafted more timeless Drum & Bass tunes than you can shake a stick at, Ram Records golden boy Shimon tries his hand at Breakbeat, and here he teams up with pro snowboarder and all round nice chap Scott Nixon for the rolling dance floor destroyer that is 'I Like You'. Lifted from Scott's current 'Fresh Traxx' mix CD on the Finger Lickin' imprint, this track has been causing untold mayhem throughout the land. Often when Drum & Bass production techniques are mirrored in the Breaks world the results are never certain, but thankfully this team has birthed a razor-toothed beast!

Groove Allegiance
The Drip / Roland's Revenge (Hexadecimal Rmx)
Splank!

To lead up to their forthcoming 'The Shirk Off' mix compilation, Splank! head honchos and musical misfits Groove Allegiance unleash their latest cut 'The Drip'. Airing p-funk sounds once again, the northern saviours deliver the goods once more, stepping the beats up for a more House favoured ride. Electro keys slap guitar licks into shape, while a sneaky bassline weaves in and out the mix. 'The Drip' is a melting pot of sounds that'll sit pretty in both early doors sets and late night showdowns. Remix-wise on the flip, recent Breakspoll winners Hexadecimal twist and tweak 'Roland's Revenge' into a rocking acid foot stomper.

DJ Mutiny
Fred's Message / Most (Breakfastaz Rmx)
Sub Frequency Funk

Furthering his mission to sprinkle a little soulful fairy dust into the Breakbeat genre, DJ Mutiny drops another offering on Sub Frequency Funk. Layered to the teeth with funky guitar licks, spoken word vox, haunting tones and a bassline to die for, 'Fred's Message' has the lot! DJ Mutiny's take on Breaks is truly refreshing and his tracks will always bring a new element to any DJ set. Elsewhere on this release the Breakfastaz flex their remix hand on 'Most', taking Miss Trouble's vocal tones into jump up territory. Guaranteed to make a mark on the floor.

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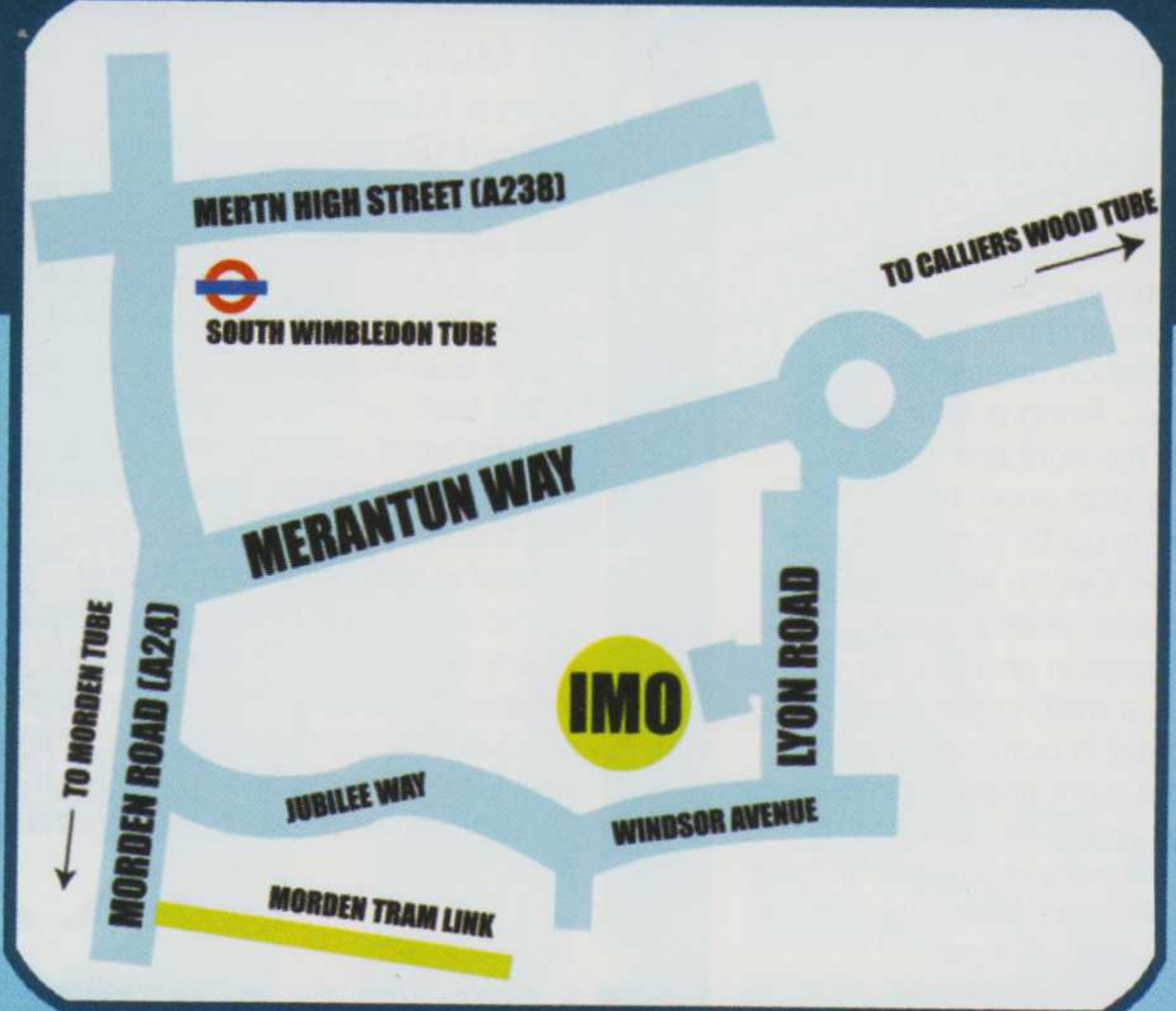

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hardcore reviews

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Al Storm & Euphony

Show Me The Way (Ultravibes Rmx) / Everybody Shake

Warped Science

Warped Science strike again with the first in a double assault of Hardcore gems. Ultravibes tear Storm & Euphony's 'Show Me The Way' to shreds with probably their best remix to date, complete with classy vocals from Debbie J, fierce driving percussion and the unmistakable melody bashing we've come to expect from the duo. The flip sees a more bouncy, sample fuelled effort, with the classic "Everybody shake your body" rap bite and manic Rave/Electro riffs complementing this classy flipside. With both tracks already featured on Ministry's massive 'Hardcore 2007', Resist's 'World's Greatest Hardcore' and the Forthcoming 'Hardcore Underground 2' album, this superb release will no doubt go down a storm wherever dropped.

Scott Brown & DMO / DMO

Always On My Mind / Fall Into Your Arms

Evolution

Another huge hit from Mr Brown; never has anyone come up with so many huge tunes. This most recent onslaught from his Evolution camp sees him, once again, team up with DMO to devastating effect. 'Always On My Mind' has a vocal you'll be singing for days, the usual blistering JP8000 synth abuse you'd expect, and even some Elysium-esque choir leads. On the flip is 'Fall Into Your Arms', another DMO vocal track, where, yet again, perfect production and excellent vocals abound. There's not really much else to say about this release apart from, buy it on sight, you won't be disappointed.

Kelly C

Falling Apart / Song For Leroy

Definitive Dance

Definitive Dance once again delivers its monthly onslaught of top quality Hardcore. This time Kelly C, who has earned her reputation as one of the new batch of choice Hardcore vocalists, puts her hand to production and unleashes the unique, high energy Hardcore track 'Falling Apart'. This track has everything; an original, catchy vocal that rises over a spine tingling guitar riff, met with beautiful drops and a driving bassline. It's sure to stick in your mind and have you humming all day long.

DJ Ham

Everyday Of Your Life / Detonate This Sound

Blatant Beats

Blatant Beats deliver more sample-tastic Rave mayhem from Hardcore's resident genius, DJ Ham. 'Everyday' is riddled with everything you can think of, from quirky Rave stabs to Hoovers, breakbeats to sliced vocal chops, all cut, sliced, diced and filtered to absolute perfection. 'Detonate The Sound', on the B side, is just as hectic with vocoded vocals, LFO fuelled squelchy leads and a 303 line to die for. DJ Ham at his best!

Draft & Method / Kasa

Never Let Me Go (Ultravibes Rmx) / Stay (Al Storm Rmx) / Symphonie

Draft & Method

Sneaky team Draft & Method rinse out another couple of current club smashes, and this time Germany's Hardcore elite churn out an absolute beast of a track. Superb "If I were you" vocals from a well known Dutch singer are the focus for this instantly recognisable reworking, topped off with dance floor jamming synth work. Al Storm is once again on remix duty on the flip with a very melodic version of Kasa's club smash 'Stay' in true D&M style with quality production, spine tingling riffs and soulful vocals. What more could you ask for?

DJ Seduction

Leaving The World Behind / 50,000 Watts

Maximum Impact

Number 31 for Max Impact sees Sedders finally digging up one of his older beasts, 'Leaving The World Behind', updating it in true fast paced and energetic Seduction style with bouncing stab riffs littering this nifty little update. However, '50,000 Watts' is by far my favourite on this release, in which Sedders shows his versatility with a bangin' Hardstyle influenced smasher. Check the ridiculously tight production, the very strange noises, and the well-known "50,000 Watts of power" sample. The track is on a slightly more sinister tip than you would expect from either Seduction or the label, but it works exceptionally well nonetheless and delivers maximum dance floor carnage.

Flyin & Sparky feat. Charm

Down 2 You (Original) / (Darren Styles Rmx)

Elektrik Euphoria

With the original 'Down 2 You' having already been doing the damage for some time, Darren Styles churns out yet another classic remix with Styles' unmistakable piano lines slowly building up to the massive vocal breakdown, with the "It's all down to you" vocals from Hardcore diva Charm. Expect typical DS production on this one and nothing less than massively catchy hooks and that huge Raver Baby sound. This remix is going to be absolutely huge and yet another massive release for Marley & Cos Elekrik Euphoria label.

Alistair Storm

Weekend / (NFDT Rmx)

Warped Science

On a slightly more fun time tip, this next instalment of the Warped Science catalogue features Al Storm's possibly overly-cheesy, but highly catchy, 'Weekend'. Heavy driving beats are the order of the day for this bouncy number, topped off with some proper infectious melodies. On the flip, Warped Science's Irish import NFDT does the damage with a very European influenced remix. I won't say too much about this one. I'll let you decide for yourselves what you think. Opinions on a postcard…

Fracus & Andy L

When Were Together

Executive Records

Haze's Aussie import, Executive Records, gets down to business with this classy vocal rush fest with vocals courtesy of Andy L who's song writing and singing exploits have seen him work with many of the Hardcore elite over the last two years. Fracus once again showcases his tune writing ability with one of his best releases to date. Tough beats and a slight teaser of the main riff litter the intro before Andy's excellent vocals and lush strings sweep in, but it's all about the drop on this one. The insanely catchy riff and vocal line tear the dance floor to shreds every time it's dropped!

GBT Inc

Better Day (Dougal & Gammer Rmx) / Burn MuthaFucka (UFO Rmx)

UK Hardcore

Bunter's 1996 classic gets a tough reworking from Northampton's infamous production duo for this anthemic vocal monster. Kicking off with filtered up bass, squealing synth leads and stuttered "Can you feel it" vocal lines, the re-sung vocal by the ever popular Alison Wade is of the usual high standards, and the typical Gammer riff work and manic fills are of the quality you'd expect. On the flip, Ufology's head studio whore UFO unwraps an Amen fuelled remix of another early GBT release. Though slightly more uplifting than the original mix, it still does the damage on the floor. Yet another excellent release from the U.K. Hardcore boys.

UFO & Marley

Connections (Rmx) / (Hardcore Underground Rmx)

Ufology

This month's instalment from the Ufology camp sees very two tasty remixes carved up. 'Connections', previously released on Hixxy's mighty Raver Baby, has now been given a new home! The cracking update remix is relentless straight from the off, with cries of "Back once again, the track to blow your mind". It's very similar to the original mix, but has been fattened up nicely for 2007. The Hardcore Underground remix on the flip offers more chunky synth work and Marley on the vocals, but the stand out bit for me is the huge D&B breakdown in the middle. It would definitely make this track stand out at any event.

Brisk & Ham feat. Lisa Marie

Your Angel (Eclipse Rmx) / (Brisk & Vagabond Rmx)

Next Generation

Yet again the Next Generation camp offers us some new goods, and well worthy of your cash they are too. This release takes shape with Eclipse's frantic mix of Brisk & Ham's latest vocal beast, with the talented Lisa Marie on vocals for this one. As uplifting as you would expect from an eclipse mix, check the '80s sounding synth chords midway through the track; pure class! Brisk & Vagabond's mix, on the flip, is typically much harder with super fast riffs, lush vocals and a bouncy Hoover midsection in true B & V style.

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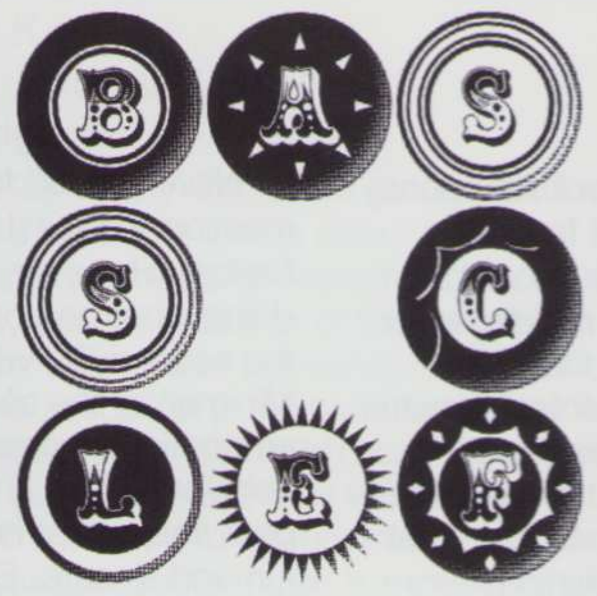
dubstep reviews

Reviewed by: DJ Markle & Chris G

Matty G
50,000 Watts
/ (Loefah Rmx)
Argon Records

If this isn't the uncertified Dubstep tune of the year so far then my Nan can fart the national anthem. This is Californian resident, Matty G's second release on Argon Records and will no doubt propel the young knob-twiddler to new heights. Devastatingly simple, a time-warped vocal announcing "50,000 watts of funk" bleeds into a shuddering, Armageddon-esque riddim. The snares are simply nuts, drenched with reverb and delay. On the flip, Loefah once again proves his remix pedigree by stripping back the heavy snares, tweaking them into heavy percussive splashes, and working a big build up ready for the lovely bouncing 808 bassline to drop. Essential tune; this will take some beating.



Bass Clef
Opera EP
Blank Tapes

Bass Clef continues his analogue assault with a new 12" on Blank Tapes. Two of the tracks, 'Cannot Be Straightened' and the title track, 'Opera', are taken from the wonderfully titled 'A Smile Is A Curve That Straightens Most Things' album. The third track of the EP is a new track entitled 'Don't Ask Me To Forgive You'. It is an upbeat, Electro flavoured stepper that bounces its way through a hail of Dub sirens and drifting, echo-laden female vocal samples. Fantastically original, yet still thoroughly danceable, it is definitely another winner. Sure to please his ever-growing army of fans, this release further cements Bass Clef's reputation as the king of Wonkstep.

PLASTICIAN
'BEG TO DIFFER'

Plastician
Beg To Differ
Terrorhythm

Long dark months have past and a few more wrinkles have creased this forlorn, sad reviewer's face as in quiet contemplation he has been awaiting the arrival of this album. Alas, finally greeting me through the speakers are ten tracks of mellifluous beauty; Grime meets sub bass, meets Skepta, meets the Far East, meets Detroit. It's a gritty and edgy statement that is at once compact and cohesive, yet free and fluid. It can be argued, although somewhat short-sightedly, that the two finer moments open and close the LP; bristling with verve and energy, 'Intensive Snares', featuring MC Skepta, is a tribute to Dubstep weekly FWD>>; while 'Japan' concludes in a blissful, oriental dream, rich with sub bass and chi. Do not miss!

DEEP MEDI MUSIK
mala
medi-04

Mala
Changes
/ Forgive
Deep Medi

The Deep Medi label finally delivers what the Dubstep world has been demanding for years; the release of 'Changes'. This seminal anthem has helped countless numbers of fans get into Dubstep and has previously been reserved for only a handful of lucky DJs. The simple, yet devastatingly effective vox melody drifts hauntingly over the top of a bassline so thick that it is felt as much as heard. The flip sees the progressive and eerie 'Forgive', a track that finds the perfect balance between deepness and dance-ability. Piano lines meander their way through horn sections that rise and fall effortlessly. Mala delivers absolute fire once again. To quote the child on 'Changes', "I love Dub music!"

Skream
Skreamizm Vol. 3
Tempa

Tempa continues to go from strength to strength with the release of part three of the Skreamizm series. The double pack features only four tracks this time around so as to maximize bass impact. 'Losing Control', an upbeat rhythm-orientated track that is sure to get feet moving and asses shaking, kicks off proceedings in fine style. It is followed by the mighty 'Chest Boxing', in which Skream delivers an array of monster LFO basslines and clean, sparse drums that prove once again that less is more. The second plate contains the gritty 'Make Me' and the previously CD only vocal mix of 'Check It', which sees Warrior Queen providing her usual Ragga style vocals. Skream can do no wrong.

RSD
Corner Dub (Blue & Red Mix)
/ Pretty Bright Light
Punch Drunk

Rob Smith (Smith & Mighty) has been producing Dub, Hip Hop, Breaks and Jungle for well over a decade and a half, and is always one step ahead of the rest. He gets his first Dubstep release, under the name of RSD, on the increasingly popular Punch Drunk label. Both tracks are extended mixes that roll out into deep Dub territory. 'Corner Dub' is a classic Bristol stepper that is as much dubby Breakbeat as it is Dubstep. Delay-laden piano riffs float atop a driving digi bassline that is guaranteed to rock any dance. 'Pretty Bright Light' is slightly more Halfstep in nature, but Jungle-esque snare rolls are present to ensure that the tune rolls along nicely. Class.

Richie Spice
Burnin' (Marijuana Bootleg)
White

This one sided, ultra-limited white label release has been appearing spontaneously in record shops throughout the U.K., much to the delight of Dubsteppers everywhere. One of the scenes leading figures (who must remain anonymous) has given Richie Spice's 'Marijuana' the sub low treatment and, in the process, created a sure fire dance floor killer. It is a tune that does not stand on ceremony. The intro comes in the form of just a couple of hi-hats that have barely begun before Richie Spice's vocal is joined by a barrage of thundering sub bass that will give even the biggest of systems a decent workout. Buy, drop, rewind, drop, rewind!

Massive Music / The Spaceape
Find My Way (Kode 9 Rmx) /
Quantum (Edit)
Hyperdub

The bass scientist Kode 9 returns with another killer 12" on his own Hyperdub imprint. The A side features his remix of Massive Music's 'Find My Way'. The track rises up out of the ether with a melodica line drenched in introspective emotion. The vocal from Massive Music's original then drifts gently into earshot. Once the tune drops, the rhythm continues to switch effortlessly between grinding Halfstep and energetic 4/4 sections that evoke images of dark smokey dance floors. The flip sees an edit of 'Quantum', which was previously only available on the CD of Kode 9 & The Spaceape's album, 'Memories Of The Future'. Space Ape's unique flow is embedded into the track perfectly and guides the listener on a journey deep into their subconscious.

Reso
Holograms
/ Toasted
Pitch Black

Finally, Reso sees wax. With at least six other tunes pending release on other labels, it's Prior from Search & Destroy's Pitch Black imprint who finally pulls his finger out. A departure from Reso's dependency on aggy distorted Metallica idolisation, 'Holograms' stabs R2D2 like a mosquito, sucking out his circuit boards for an orgiastic cacophony of blips and bass exploration; no wonder Skream and Plastician have been supporting his beats. 'Toasted', on the flip, drifts into more serene territory with soft pads, electronics and rounded bass that bubbles along nicely. These are two tracks that will no doubt open the Acton resident to the wider audience not always willing to engage with his more twisted and rugged material.

Barrington Levi
/ Cotti & Cluekid
Sensi Dub (Cotti & Cluekid Rmx)
/ Flashback
-30 records

Reggae, Dancehall and, of course, Dub's influence is intrinsic to the Dubstep sound and these can be heard in many ways, but most obviously through direct vocal sampling. After the massive remix of Richie Spice's 'Marijuana', Cotti and Cluekid rework Barrington Levi's, 'Under Mi Sensi', to similar effect. Using the full anthemic vocal, the original bassline dutifully follows, whilst the chorus plays out. The drop comes with a dutty contemporary analogue bass sound that darks out the ride and causes migraines at five paces. Moody, ravey synths get fed sleeping pills on 'Flashback', building to a wobbling drop extravaganza, making this 12" a must have. This duo is untouchable at the moment.

Bob Marley
/ Max Romeo
War (Rmx)
/ The Road Is Rough (Rmx)
White

The time is ripe it seems for ripping Reggae tracks and making them into peak time dance floor destroyers. It could all go so wrong, but it certainly hasn't on this cheeky white label from over the pond. 'War' takes on the mighty Bob Marley, borrowing name and riddim for a tasty bassline reworking with plenty of melodic punch echoing its Reggae root nicely. Flip it over and you find that Max Romeo has also been given the treatment on 'The Road Is Rough'. Taking 'One Step Forward' from the Reggae Don's seminal, 'War Inna Babylon' album, and isolating the vocal and guitar brush, the tune is brought into Dubstep territory by the addition of an edgy analogue and heavily synthesised bassline.

Various Artists
Hotflush EP
Hotflush EP

The Hotflush family has been pumping out brilliant releases of late, and this is no exception. Benga & Walsh find themselves on the A side and follow up their recent outing on Paul Scuba's sister label with a crunchy, acid burnt piece awash with synths and atmospherics, ready made for the FWD>> sound system. Joining them is Gravious, who drops 'Temple Ball'; a Dub soaked tune, rolled, licked and smoked to the roach, quietly detouring via a delicious journey into the crevices of the east. Finally, Marlow offers a platter of simple, but strong guitar licks with a bassline like a road map. 'Road Kill' rolls nicely with an engaging, yet meandering energy. Its understatement is where its power lies.

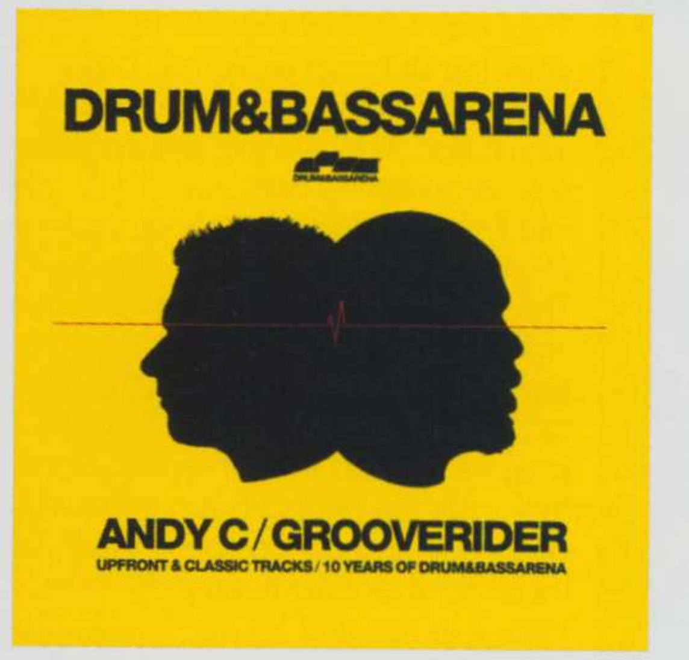
album reviews

Compiled by Jeryl DOA, Jesse Keene, Chris G, Laurent Fintoni, Lucas Buck, Markle, Phoenix, Mark OD and Danny Shutdown

Klute
The Emperor's New Clothes

Klute
The Emperor's New Clothes
Commercial Suicide

A new LP from the man who, by all accounts, probably doesn't care if you like it or not. But whether you're a fan, DJ, raver, muso or simply a voyeur of his work, there should be something for you to enjoy. Klute has raised his middle finger again and crafted a hefty 24 tracker across two CDs; one covering Drum & Bass and the other Techno orientated beats. '174 BPM' kicks off the D&B proceedings by being, well, some might say, not Drum & Bass. But the point is well illustrated, as surely this music can become more than just what we know and expect? We are given some wonderful examples of music on this album, from the epic synth live beat step of 'Never Never' to the sublime 'Property Is Theft', not to mention the toasted House growls of 'Freedom Come' with Calibre. However, the most important thing is that this is Klute doing what he does best, whether it be D&B or rocking on the second CD with the lush platform game Dance of 'Fuck Minimal' or the seriously bad 'Machine Gun Etiquette'. With emphatic movement across both CDs, Klute has managed to coherently fuse a multitude of ideas and notions into a compact shape that is both listenable and danceable, whilst being fun and sincere. But isn't that what Klute always does? Enjoy.


DRUM&BASSARENA
ANDY C / GROOVERIDER
UPFRONT & CLASSIC TRACKS / 10 YEARS OF DRUM&BASSARENA

Various Artists
Drum & Bass Arena 10th Anniversary (Mixed By Andy C & Grooverider)
Resist

Andy C - best DJ in the world ever™ - and Grooverider - best DJ in the world ten years ago - give the 'new versus old' collaboration compilation business a bash. Andy C, predictably rinses out a 26 tune genre-defying mix, that moves faster than the speed of light and is, on occasion, so mismatched it could make your Nan weep (from Pendulum's 'Axle Grinder' to Calibre's 'Drop It Down' in six degrees of separation). It remains listenable, but the variety irritates after a while. Standouts come from Subfocus with 'Druggy', Influx U.K.'s 'It's Love' and Noisia's 'Façade' VIP. On CD 2, Grooverider pulls out the usual old guns you've most probably got on original 12" lying around somewhere; Q Project's 'Champion Sound', Omni Trio's 'Renegade Snares', Ed Rush's behemoth 'Kilamanjaro' and personal favourite, Blame's 'Music Takes You'. The result? - while it's a comprehensive collection of tunes (over 50 in total), it's a bit too generic and it rushes past some killers that you want to listen to for more than 45 seconds before it's whipped into something else. For new stuff, better go to a rave. For old stuff, get on eBay and find the originals.

BIG BUD
FEAR OF FLYING
THE REMIX PROJECT

Big Bud
Fear Of Flying: The Remix Project
Soundtrax

Big Bud's 'Fear Of Flying' project was, without question, one of the best artist albums released in 2006. A double CD that was the result of a two-year stint writing music and travelling the world, attempting to conquer his fear of flying (and soak up some diverse cultural influences into his music). 'The Remix Project' gives various producers the chance to provide a new spin on 14 of the original 22 tracks. CD 1 mixes the revisions, and there are only two (Livewire's 'Blu4U' and Nookie's 'Stinkweed') that don't appear as full versions on the second (unmixed) CD. Atlantic Connection's, 'Just Can't Hold Me Down', is a deeper, more blissed-out take on the original. Henree has a good crack at 'Mihi', but the only way the original is going to improve is if it offers to roll up a fatty and does the washing up while you sit back after a hard night's raving. There are some notable attempts though; The Greenman turns 'Soundtrax' into an excellently bass-heavy 4am wubathon, and Motive transform the quietly sublime 'Children Of Jah' into a swarming electric frenzy with swooping vocal effects. Intended as accompaniment rather than replacement for the original 'Fear Of Flying', this is a great compilation of new versions that all self-respecting music lovers should have. Most worthy of your cash.

CIA
BUNGLE
DOWN TO EARTH

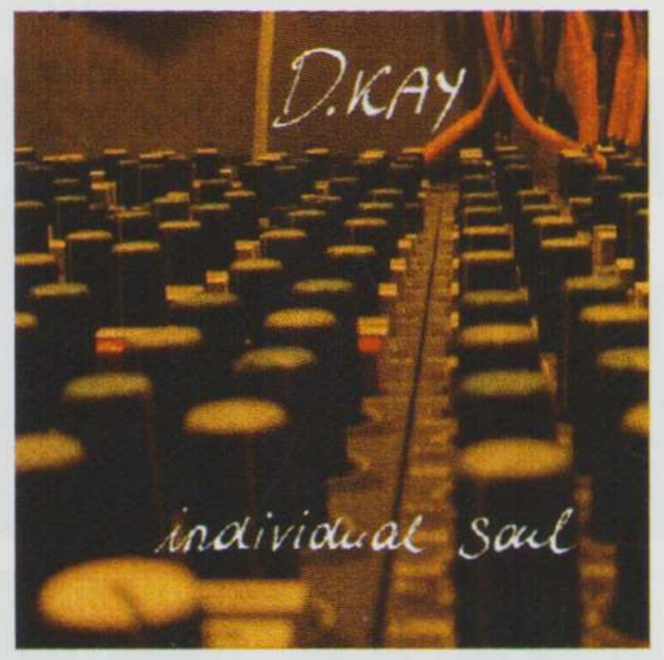
Bungle
Down To Earth
CIA

Bungle, along with DJ Marky, is one of the Brazilian's that has managed to escape the Sambass (Samba & Bass) sound that once made them famous. Recent work, such as the massive remix of Al's 'Movin' On', has cemented Bungle's reputation as one of the D&B scene's brightest young stars. No surprise that someone snapped him up to write an album then, and that's exactly the shrewd move that Total Science have made. Moving onto the album itself, and we're treated to a slick range of versatile and understatedly gleaming productions, kicked off with a quick intro before dropping into the bass heavy, organ crescendo led title track. From hereon in, 'Down To Earth' is a ride through stunningly diverse territory. Bungle displays a maturity in his production that most young artists would kill to be able to achieve. Highlights include; the catchy bass punch of 'Resized', featuring Laura Pacheco; the digital space funk of 'Snake Eyes', featuring Total Science & Ayah; and the sublime '13th Floor', featuring long time production partner, Marky. Not that his solo work is to be snubbed. With tracks like the Amen and drone bass workout that is 'The Fugue', and the electronically grinding 'No Return' on offer, you'd be silly not to give this album a spin.

J MAJIK & WICKAMAN PRESENT
CRAZY WORLD

J Majik & Wickaman
Crazy World
Infrared / Black Widow

When I picked up the 'Crazy World' promo CD, I had mixed feelings about its potential, but it's with great pleasure that I can announce that 'Crazy World' is all killer and no filler. The schizophrenic nature of the title track serves as an appetiser for what is to come; a mixture of undoubted high quality music with all the raw energy you'd expect from two masters of the D&B dance floor. J Majik & Wickaman keep the pressure up with the Disco House vigour of 'Listen', featuring Terra Diva; the Ragga party vibes of 'Cassanova', with Topcat on vocal duties; the Rave killing VIP of their Brazilian influenced classic 'Capoeira', featuring Tim B & Gill Felix; and the tear out smacker 'Rollin' It', alongside DJ Hype and Daddy Earl…and we're only five tracks into the album! There's plenty more for fans of any style of D&B to soak up. Obvious tracks to mention, such as the outstanding new touch up of J Majik's 'Space Invader' remix, now re-branded as 'Space Invasion', and the all new Brazilian inspired team up with Tim B & Gill Felix, 'Calabasa', mingle nicely with less palpable numbers such as the simply beautiful 'Minali Cream', featuring Danny. To put it simply, every track on this album is a winner. Buy two copies in case your Mum steals one!



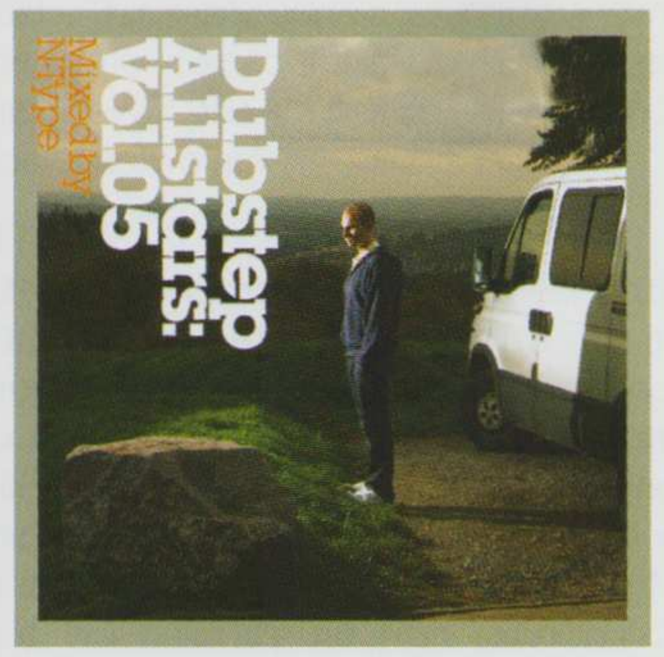
D Kay
Individual Soul
Brigand

D Kay clearly wanted to go against the grain and test himself as a producer for his debut Individual Soul LP. With his Jazz leanings already demonstrated on his own label Brigand, D Kay uses the canvas of the longplayer, to explore the world of Jazz and all that surrounds it, at Drum & Bass tempo. Those who associate D Kay with his dance floor output on Bingo or Metalheadz may be left scratching their heads after listening to this album, but they will be missing the point. This album isn't intended to feature in the sets of anthem bashers; Individual Soul's music is more versatile than your standard club fodder, and is intended to have more longevity than your average Drum & Bass LP. Highlights include the opening track 'Golden Hands', with its warm and feel-good spirit and the funked out, car chase, that is 'Fat Cop'. One thing's crystal clear: D Kay has done a first rate job with all of the live musicians and instruments that feature, and he's managed to harness them into a collectively impressive whole.

NOOKIE beyond blue

Nookie
Beyond Blue
Phuzion

If you're oldskool you'll know, that since the early '90s, Nookie has always been one of the most talented producers around. His evolution as a studio alchemist has more recently been aligned with the soulful and musical end of the spectrum and this LP is a fine example of a master at work. The production standards on this album are immaculately conceived and executed, and there's a strong sprinkling of soothing vocals amongst the crisp and punchy beats. Tracks like, 'You Can't Hold Me Back', evokes strong memories of golden era, Good Looking Drum & Bass, with its clean amen edits, ethereal pads and choice use of female vocals. Others like, 'You Know I Know', work up a sweat, with a hypnotic groove and funk licks. Halfway through the sultry 'Sax Interlude', put a smile on my face, as it ends with a horny female in need and portrays Nookie as a brother in demand! Further in there's a couple of body and soul House tempo tracks and a retro-inspired '80s Soul number, that are much more than just token efforts.



Various Artists
Dubstep Allstars Vol. 5 (Mixed By N Type)
Tempa

DJ of the moment, N Type is given the reigns to canonise the next instalment of Dubstep tunes into music history. Only a selector like N Type could squeeze 38 tracks into an hour-long Dubstep mix, utilising his hyper-kinetic style to smash his personality onto the mix. This is probably the most adventurous mixtape in terms of tune selection, especially compared to the previous volumes that, on the whole, only featured a handful of producers. The technical skills are in little doubt, having been recorded on the traditional Technics and Pioneer 500 mixer. As Dubstep opens up to a wider audience, the music becomes more accessible and the artists making it are bursting with variety and ideas. It's great to see the likes of Tes La Rock, Rusko, The Others, Juju and Matty G, alongside the scene stalwarts Benga, Hatcha, Skream, D1 and Pinch & Distance. The absence of Mala and Loefah is surprisingly conspicuous - what with the raft of unreleased tracks currently burning up the clubs - leaving the reclusive Coki repping the DMZ camp. No doubt some will dislike the rapid fire mixing, savouring the fabled second drop and wishing to consume more than two minutes of any one song, but this is about as live as it gets; intense, hyperactive and rammed full of banging tunes. Who said you can't dance to Dubstep?

Cyrus (Random Trio)
From The Shadows

Cyrus
From The Shadows
Tectonic Recordings

27-year-old, Croydon-based producer, Cyrus is given the honour of the first artist album on Tectonic Recordings. An uncompromising portrayal of the original Dubstep ethos, the album is made up of twelve tracks of deep, dubwise minimalism. The old adage "less is more" is strictly adhered to and the result is simply breathtaking. The album succeeds not through the use of complex harmonies or elaborate melodies, but rather through the simple interaction of percussive rhythms and worryingly deep bass frequencies. There is a feeling of space in the music that is so often lacking in modern productions. The gaps between drum hits become just as important as the hits themselves, allowing the tracks room to breathe and all the while pulling the listener in ever deeper. Unlike so many dance albums, 'From The Shadows' forms a cohesive whole that becomes far more than just the sum of its parts. It is a journey through a desolate, barren landscape that only the purists will be able to survive. Whilst it will not be to everyone's tastes, it is an underground album in the truest sense of the word, and therein lies its beauty. Concessions are for the weak. 'From The Shadows' is released in late April on Vinyl and CD, with the Vinyl LP being split into three parts.

JOE BUDDHA PRESENTS KLASHNEKOFF
LIONHEART:
TUSSLE WITH THE BEAST

Joe Buddha Presents Klashnekoff
Lionheart: Tussle With The Beast
Riddim Killa

So, two of the U.K.'s finest talents have joined forces, with Notts City's very own Joe Buddha supplying the beats while North London rhyme-smith, Klashnekoff, spits the lyrics. It's an extremely versatile combination, to say the least, as the album clearly demonstrates, combining a melange of styles, both vocally and production-wise. There is a lingering flavour of Dancehall Reggae to be found intertwined with the boom-bap sound of the Hip Hop culture. This is demonstrated through hard-hitting battle rhymes on tracks like 'Two Guns Blazing' and 'Terrorise The City', while a conscious air remains present within tunes such as 'My Life', which is self-explanatory, as the title suggests. You find yourself as a listener on an almost roller coaster ride of musical prowess as the album peaks and drops in all the right places. Both MC and producer have crafted their talents well and this LP holds testimony to that. And that's not to mention the fact that some of the guest spots are taken up by the likes of Kool G Rap, Capleton, Skribblah, 45 and Kyza, making this a strong release, which should knock the bar up another notch for any U.K. artist that attempts to supersede it.

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game reviews

Compiled by: **Ben Holdtight**

NEWS

Battlefield: Bad Company

'Battlefield' was without a doubt one of the groundbreaking multiplayer 360 titles of last year, being eminently playable and slightly different from many of its fps competitors. This new edition of 'Battlefield' has built on both the previous edition and the experiences learnt from the PC version of the game. The main new feature is the ability to destroy 90% of the environment that you are in, using all the armory of a modern battlefield. This really adds a whole new dimension to the game. Expect really big things from this one, especially if you are half as much of an Xbox Live addict as we are.

GTA IV

Although information on this latest edition of the 'Grand Theft Auto' series is still a little thin on the ground, there is now a trailer featuring in-game footage available on the Rockstar website and the official release date for Europe has been set for the 19th October 2007. It looks like it will be set in a revamped Liberty City, based on New York, and will definitely be high definition 720p and available from the off on both PS3 and Xbox 360. The only other confirmed bit of information is that there will be episodic content available to download via Xbox Live within three months of the game launch, and that this extra content will add "hours of extra game play". Certain to be a classic; we really can't wait for the full effect of Hi-def GTA troublemaking!

LAIR

The world is still waiting for a great dragon game and 'Lair' seems to be causing quite a bit of excitement as, potentially, this could be the one. The sheer scale of the game combined with excellent hi-def graphics are supposed to really show off what the PS3 is capable of. The early news is that the game has an excellent combination of air and ground battles against mythical beasts and armies of thousands, very much in the ilk of Lord of the Rings. We've heard all the hype before, but if this lives up to it, it could be a killer.

Sensible Soccer

This classic title, familiar to all Atari and Amiga owners of a bygone age, was recently voted one of the ten most influential games of all time at the Game Developers Conference. Probably the most defining football title of all time, predating 'Pro Evo' and 'FIFA' by a long shot, is also due to make a foray into the world of the Xbox 360 this summer as it is to be released on the live arcade. With revamped graphics and the original game play it's sure to be hit, especially with those old enough to remember the original.

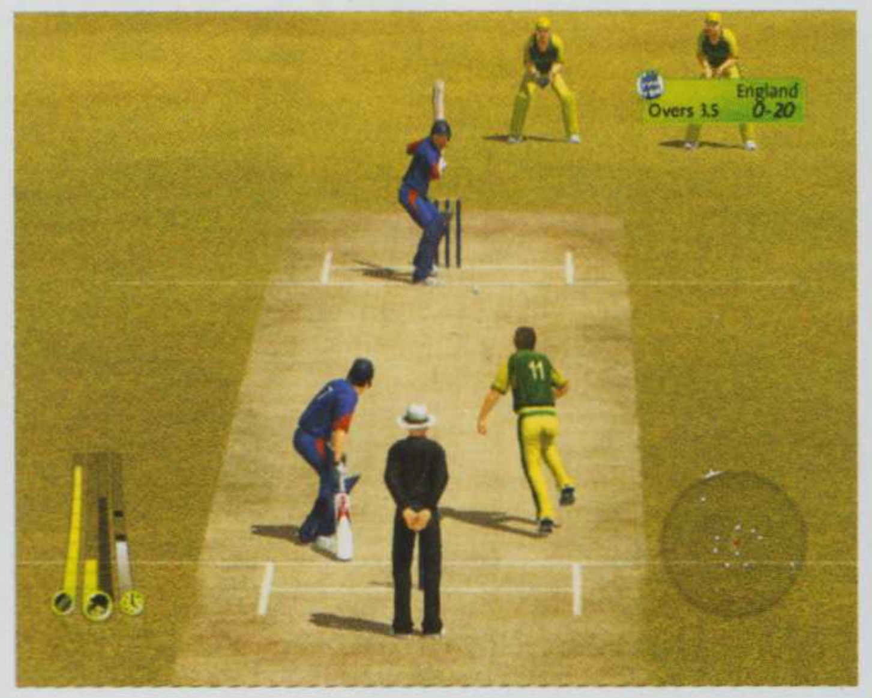
REVIEWS

UEFA CHAMPIONS LEAGUE 2006/7 (360)

Yet another FIFA based franchise title from EA, I wasn't expecting a huge amount from this one, but was pleasantly surprised at the wealth of options and the general Champions League authenticity. Although it has nothing really over 'FIFA '07', and, if anything, is not as good, there are a few extra game play options and a new card based dream-team style option, where you earn points to buy and collect player cards to build your ultimate team. This heavily plays on the football sticker collecting mispent youth of many a man, but actually works quite neatly as in-game collectables go. As for the actual game, it's pretty decent and accurately represents an authentic Champions League experience. If you've found this season's Champions League as exciting as me then you'll probably enjoy this one. A worthwhile game, but I have to say there isn't much point in shelling out £40 if you already have FIFA.

RESISTANCE: FALL OF MAN (PS3)

Now I will start this review by saying that I am a massive 'Halo'/'Halo 2' fan, and having heard all the hype on this first-person shooter being better than 'Halo', I was more than a bit dubious. However, having completed the game a few times now, I have to say that it is an extremely impressive game that scores highly on a number of levels. The graphics and animation are absolutely superb with a number of huge levels that look quite spectacular and have some brilliant environments. I really enjoyed the range of innovative weapons, especially the hedgehog and air fuel grenades, not to mention the different guns and vehicles available. The best way I can describe this game is that it borrows some of the best elements from its predecessors, being very reminiscent of both 'Call of Duty 3' and 'Halo 2', with a good bit of 'Gears Of War' thrown in. The story is very similar to both 'Gears of War' and 'Halo', as are the characters, whilst playability is between 'Call of Duty' and 'Halo 2'. Overall this is an excellent first-person shooter, and, for me, this and 'Motorstorm' are the two must have PS3 games out of the initial batch.



BRIAN LARA INTERNATIONAL CRICKET '07

Cricket is the quintessential English sport and 'Brian Lara' is the quintessential cricket game, so (in my mind) this is a game every self-respecting Englishman should own. Maybe that is a bit over the top, but I am a massive fan of the 'Brian Lara' series and this edition is quality. All the classic elements of bowling and batting are there and have been developed a little bit further than previous games, despite being very similar. The main new addition for this game is the fielding aspect, which has been sharpened up a lot; taking catches can be quite difficult, especially in the slips. You do have to be a cricket fan to enjoy this game, but if you get down on a cricket flex then this game is a must.

MOTORSTORM (PS3)

Similarly to Fall of Man, Motorstorm is one of the highlight launch games for the PS3 and despite not being particularly original is an excellent racing game. Action packed and fast paced, Motorstorm is a rally driving type game but with a broad variety of vehicles to choose from and a little Road Rash type element thrown in. There are a selection of extremely large courses with multiple routes that you can take; and in terms of actual course size this is one of the biggest racing games ever. However, for me there just aren't enough different courses and once you've found the best route on each course you tend to stick to it. This game is very fluid and playable and definitely keeps you coming back for one more race. It does however lack any kind of split-screen mode which is a bit lame, but the online playability of this one is excellent. This game is far from perfect but it is still a must have PS3 game at the moment, as it is one of the games that shows of the capabilities of the machine to its best out of the current batch of releases. On a D&B front it also features a bit of Pendulum to keep ATM readers happy!

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diggin' in the crates

This issue we went to see Soul: R boss, golfing fanatic and all-round purveyor of decent music **MARCUS INTALEX.** A cup of tea later and Marcus guided us through his top Rave-inspired tracks!

Nightmares On Wax
Aftermath (Warp Records)
When I get booked for Old Skool sets, this is the first record that goes in my box. It came out at a time when I was at the peak of my DJing creativity at Angels in Burnley. I was doing three deck mixing and I had so much energy. When I was 21, I wanted to smack it out with big Belgian and Detroit stuff. I didn't want anything to do with musical! It's got a big fat groove and bassline, with a breaky snare sound. MISTICAL sampled the Cuba Gooding vocal from this for 'Inside My Head' on our first 'MISTICAL Dub' EP.

Rhythm Is Rhythm
It Is What It Is (Transmat)
This is Derrick May as one of his alter egos. I'm from the small town of Burnley and I didn't know that much about Detroit at that point. I was in WHSmiths one day when I was 17 and I saw this album, 'Techno: The Sound Of Detroit'. This track was on that album. Around this time I got 'Strings Of Life' on a double audio cassette! It was just the sound of this tune; the dark strings were emotional, but really moody. It was the total "fuck me this is the future" vibe. This was the most futuristic thing I'd heard since Blue Monday by New Order. I sampled the string and always wanted to make a tune that sounded like it. 'Dreamworld' was my homage to it.

Bobby Konders
Nervous Acid (Nu Groove)
This is from the same era; around '89/'90. It came out on Nu Groove Records (NYC). It was deep as fuck, but interesting, I was travelling to Manchester on the bus twice a month to buy records and this was a big Hacienda tune. There's nothing as intense from that period. It's a powerful fucking record. We played around with the feel of the tune and the drum rolls and 'Outerspace' came out of it. It's still to this day my favourite 303 record of all time. An absolute fucking blinder!

808 State
Pacific (ZTT)
This is my favourite Dance tune out of Manchester. I watched them perform this on Tony Wilson's Sunday night show, 'The Other Side Of Midnight', which also gave the Happy Mondays and the Stone Roses their first TV performances. I went two weeks later to a club called Sequins in Blackpool to see DJs Steve Williams and Laurent Garnier, and the last tune played was 'Pacific'. Man, it was probably the first and last time I stood there crying just from the emotion. A big waft of poppers up the nose, it was amazing, it was fucking brilliant.

Lenny De Ice
We are IE (i.e. Records)
What did it for me was this was the first tune that relied on having an Amen. When the Amen came in, it was like, "What the fuck is that?". I used to work in a record shop at the time and we didn't deal with distributor. I heard Spin Inn had some, so I went in there, got mixed up and asked for "that ecstasy tune". I got home thinking I was going to get 'We Are IE' and got 'Oceanic Ecstasy' instead; the worst tune ever! I've never been so disappointed in my life!

R Tyme
R Theme (R & S)
This is the first piece of music that Carl Craig was involved in. This record defines Detroit Techno for me. The space, the melody and the synth lines running through with these amazing chords; that's what made me fall so in love with Detroit. It was the sound of machines making music. This is my favourite Detroit record of all time.

Frequency
Kiss The Sky (Lower East Side)
This is my favourite Belgian Rave record. Goldie ripped it to death for Kemistry. This tune is the perfect example of Marcus Intalex in 1992. This was it; 90 minutes of 'Kiss The Sky', hard-as-nails Belgian Techno. I was 20 at the time. Rave on, you bastards!

A Guy Called Gerald
Voodoo Ray (Rham)
This is the biggest tune from the Hacienda days. It was on Rham Records, which was actually a Liverpool label. It's hailed as a great Manchester record, but it was put out by Scousers! The early 808 State stuff with Gerald was deadly. It's a shame he left Manchester. He's the best talent to ever come out of Manchester and 'Voodoo Ray' fully deserves being the most classic Hacienda record of all time.

Meat Beat Manifesto
Radio Babylon (Play It Again Sam)
This reminds me of a time when it got really shit up north. The Hardcore scene died and Sasha took over the whole of the north with cheesy Italian piano and dodgy Acapello mixes, so we had to go to London or to The Eclipse in Coventry to get the fix. The first time I went to London there was Hardcore blasting out on all the pirates, so we got loads of tapes and recorded over all of them with ten hours of Fantasy FM. The best tape ever was of Hype and it went round the whole town about ten times. He had two copies of 'Radio Babylon' and was cutting and scratching them; he was our new hero. When I was DJing in Burnley, we bought Hype up three times and the place was rammed cos of this tape. We asked him to bring new tapes up and when he did, he was still trying to charge me a fucking tenner for them!

Sterling Void
It's Alright (Sound Division)
We used to organise these parties in Burnley and Blackburn, and me and this guy called Gilly were the DJs. It was really unusual for people from Burnley and Blackburn to mix together. Previously it would never have happened. One of the guys who used to come raving met up with a guy from Blackburn who he'd knifed, but the parties changed all that. It's the best and perfect end of night record. It helped me understand how to DJ. End of night moments were very special; it was 2 O'clock and everyone was peaking. For almost two years this was the last tune.

Rufige Kru
Malice in wonderland

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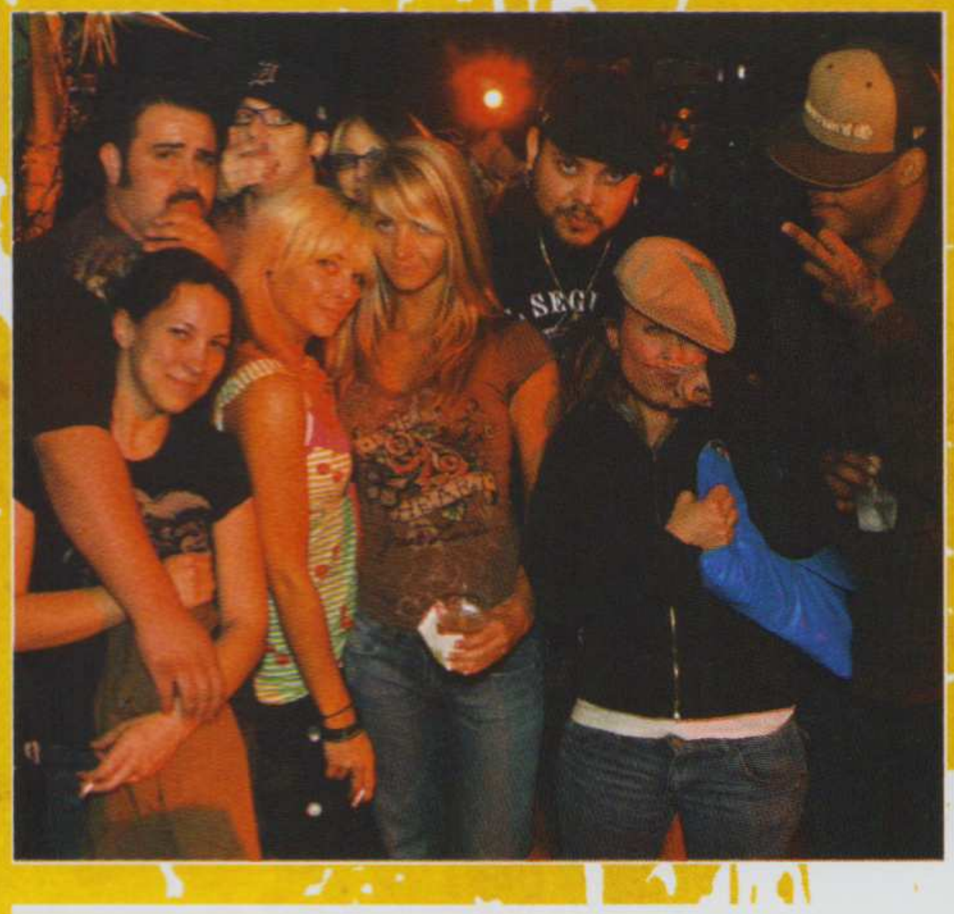
city scene

Words: Pete Guttenberg pix: Drew Ressler



LOS ANGELES

The Drum & Bass scene in LA has moved forward leaps and bounds in the past several years. Back in the day it would have been a miracle to have two cracking spots to dance at in the same month. Nowadays there are two or three every week! And I'm not talkin' kiddie raves with a headliner or two, I'm talking mature dance clubs that actually sell alcohol! The scene is thriving so sit back and have a listen as I break it down for you.

Pasquale Rotella, veteran promoter from the Insomniac crew, also feels that the LA D&B scene is at an all-time high. Rotella hosts Bassrush every Wednesday at the Vanguard - one of Hollywood's top-rated clubs - with resident's on rotation DJ Silver, Hazen, XXXL, Dino and Questionmark, as well as top international acts visiting week in and week out. Attendance at this hotspot ranges anywhere from 400 to 1,500 (once thought impossible for an LA D&B weekly). Pasquale cites enthusiasm as being through the roof in LA at the moment, due to the healthy competition existing between promoters. This is taking things to the next level and creating an abundance of variety. For instance, his large-scale electronic music fests (Together As One, Electric Daisy Carnival, How Sweet It Is) draw fresh faces to the club scene by hosting commercial dance talent, theatrical performances, art installations, carnival rides, and other such eye-opening attractions.

Another strong purveyor of the LA massive is none other than the UK's own MC MC. Upon moving to LA, MC MC started his own promotion company called Grapevinez, which has already hosted parties at Hollywood hotspots like the Avalon, Key Club, Highlands, the Henry Fonda Theatre and the Century Club. MC MC also believes variety is key to a thriving scene, which is why he's always trying to book the freshest talent in the freshest spots.

Now I have to put the spotlight on where this whole LA D&B thing started: the underground. Every week there are tons of underground spots going on all over town, whether it be in warehouses, artist lofts or hotel ballrooms, however I have a few recommendations for spots to hit up. The first is Respect Thursdays hosted by DJ Machete and the Junglist Platoon. Having just celebrated their eight year anniversary with Dieselboy, Respect is a great place to get your dance on. It's got something for everybody. You have the options of ordering up some bomb sushi and sake inside the club or grabbing a delicious greasy bacon-wrapped "Danger Dog" outside. Then if you want to have a "smoke" with your homies you can head up to the roof where they host eclectic forms of music including Hip Hop, Reggae, Dubstep and much more. Respect is one of the only LA clubs that's over 18s rather than over 21s so if you have a thing for those younger girls, this is the spot to find them!

The other weekly event that draws out the masses is Samurai Sundaze hosted by XXXL and Hazen of the Temple Of Boom. Located at the Tokio Bar every Sunday, Samurai is a great place to head to early with your friends and grab a bite to eat before the kitchen closes. They have good sake specials and great music. Every month they partake in a Samurai Showdown where all the DJs show up at the start of the night and draw straws for timeslots. There are tons of booths in the club that you can sit and chat in, however I'm usually found on the dancefloor where the large bass rattles the crowd.

When people arrive in LA they usually want to find out the cool spots to hit up besides parties. I'd have to recommend heading over to the Temple Of Boom on Melrose to grab some local beats and threads that you won't find anywhere else. Some people might recognize the word "Melrose" from that old TV show with Heather Locklear. This ain't a place to go for drama, but actually a great area to get your shop on. They have excellent thrift shops, specialty stores, and restaurants you can spend hours perusing.

There's only one other place to go with such an urban influence, and that's Venice Beach. I enjoy hitting up Venice not only because of all the fit looking women in teeny bikinis scattered all over the place but also so I can smoke up on some ganja in the ever-popular drum circle on the sand. Venice is the place to be. It provides a great place for bargain shopping and the chance to see total freaks on parade doing just about whatever the law permits to get a dollar from you (note: they're nowhere near as cheesy as the Hollywood Blvd freaks who hang out over by Mann's Chinese).

Whether you're looking to rock your Bapes up in the club, go raving with your classic Kik Wear, grab a cup of coffee on Melrose, or get a tan at Venice, LA is the place to be! The scene's blowing up and getting stronger and stronger every day so if you have any way to get your ass over here and witness it for yourself, by all means do so.

Online links:
www.bassrush.com
www.grapevinez.net
www.respectdrumandbass.com
www.junglescene.com
www.myspace.com/thetempleofboom
www.myspace.com/junglescene

FRIDAY 11

Room 1
DJ Yoda & Dan Greenpeace
(electric boogaloo tour)
Scratch Perverts & MC Trip
Krafty Kuts
The Nextmen feat MC Wrec & Zarif
(and this was supposed to be the
future album preview)
Phatplastic

Room 2
Adam Freeland
Evil Nine
Stanton Warriors
K Swing

Room 3
Tayo
Skream
Various Productions (DJ set)
Downshifter vs Kid Twist

6am finish

FRIDAY 18

Room 1 – PIAS / Wall Of Sound
The Chemical Brothers (DJ set)
LCD Soundsystem (DJ set)
Optimo
Alan Braxe & Kris Menace
Elektrons (live)
Reverend & The Makers (live)
Alvin C

Room 2 – Kill 'Em All, Let God Sort It Out
Justice
Goose (live)
Crystal Castles (live)
The Teenagers (live)
Santogold (live)
Busy P
Filthy Dukes
Visuals By Saam

Room 3
Paul Epworth
Infadels (DJ set)
Jagz Kooner
Reverend & The Makers Soundsystem

8am finish
£20 entrance (£18 NUS/fabricfirst)

FRIDAY 23

Room 1 – Playaz
DJ Hype
Pascal
Andy C
Pendulum
Shimon
D Bridge
Generation Dub
MCs Fats, IC3, Det & AD

Room 2 – Progression Sessions
LTJ Bukem
Fabio
Marcus Intalex
EZ Rollers
Furney
Ant TC
MCs Conrad & Stamina

Room 3 – Fort Knox vs Freestyle
Fort Knox Five
Ursula 1000
Ali B
Shepdog

6am finish

FRIDAY JUNE 1

Room 1
Simian Mobile Disco (live)
Annie Mac
Touche
Rory Phillips

Room 2 - Breakbeat Kaos
Adam F
DJ Fresh
Andy C
Zinc
Baron
Brookes Brothers

Room 3 – YoYo
Sinden
Seb Chew
Leo Greensdale

5am finish

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world scene

Words: Laurent Fintoni, Koichi Chikuhi, Mark OD

JAPAN

Japan is a fascinating land, where the traditional and futuristic can be found in equal measure. Underground music like Drum & Bass, Hip Hop & Dubstep has been embraced by many Japanese music heads, and the scene continues to flourish. The major action takes place in Tokyo, but you will also find events in places like Osaka, Hiroshima, Kyoto, Fukaoka, Nagoya, Okinawa and Sapporo.

The very first Japanese D&B club night was Drum & Bass Sessions - run by Kamba - which used to take place at the now defunct Liquid Rooms. This event was one of the first to bring UK artists to Japan and boasts over ten years of events under its belt. It currently resides at Unit in Daikanyama.

Womb is the club that currently has the biggest international status. This venue is home to the O6S and Zero (7Nine Crew) nights, with local talent like ES9 (DJ Aki / Yuuki / Takeo), who recently made their mark with 'Accelerator' on Hospital Records 'Future Sound Of Tokyo'. This release featured the U.K.'s Sonic, who now resides in Japan, and by all accounts feels totally at home there. "I love Japan. Every day there's some weird little quirk, some strange use of the language or food or social custom that makes me laugh out loud, but also everyday there's another idea about life, music or art which inspires and amazes me," Sonic says on his MySpace blog.

When you think of Japanese D&B you can't ignore their leading producer Makoto, who for many years has been the most high profile talent. When he mixed the Progression Sessions Live CD with MC Deeizm in 2003, it became a landmark moment for Japan and put the country firmly on the map. The fact that his younger brother Akira is now producing some excellent D&B, just goes to show the passion for the music is being passed on and inspiring a whole new generation. At Makoto's event, Human Elements, and Akira's residency at Warmcolors, they blare Japanese-style Liquid Funk, typified by Makoto's 'Golden Girl' on Good Looking.

There are loads more people to mention and not enough space so here goes: DJ Keita and DJ Velocity from Zero crew, DJ Dx, DJ Inza, and Sower from Soi crew, MC Cardz, DJ Yui, and ENA from Barricade crew, DJ Nami, Lowply, KGA, Acchi, and Kiyomi from Warmcolors crew, producers such as, T-AK, Pentagon & Ethix, and the art director K2HG from Dublab production. Sorry if we've missed you off the list!

For the record collectors and crate diggers amongst you Tokyo's Shibuya shopping district is an absolute goldmine of cheap and original copies of classic vinyl. Calibre is a big fan, as is Manchester's Eastern Bloc Records, resident vinyl pimp Bane, who is still receiving boxes of vinyl shipped back from his visit. With hard-to-find, Good Looking, Metalheadz and Prototype records in pristine condition, and costing next to fuck all, Japan is a vinyl-lovers paradise. Disc Union, Recofan, Spice Records, and Guinness Records are a must for crate diggers.

ATM's Laurent Fintoni recently moved to Japan, so let's hear from him. When Hip Hop exploded out of New York and into the minds and boomboxes of people around the world, Japan was the first Asian country to develop its own scene, and in time its own sound. And more than 20 years later, in a global Hip Hop world, Japan stands strong as one of the bastions of the culture.

DJ Krush is probably Japan's most famous Hip Hop figure, a master beatmaker and DJ who has inspired countless heads worldwide and continues to deliver some of the most amazing productions over 20 years after he started. Krush's inspiration and influence is apparent in the new generation of producers, DJs and turntablists who have built on his work and unique sound aesthetic to forge a typically Japanese sound and approach in the 21st century.

This new generation is spearheaded by the likes of Kentaro, Baku, Ske, Hifana, Ken One, Shing-02, O.N.O, Tatsuki and Klock amongst others. They have built on the work of the pioneers and forged a quintessential Japanese sound aesthetic that draws from a wealth of sources, from Hip Hop to Metal, Electronica to traditional music, and blends production, DJing and turntablism. You'll never hear or see anything like them outside of Japan, and that's what makes them so fresh and interesting.

Japan may not be renowned for its MCs but that hasn't stopped the country from producing some fine lyrical talent such as Boss The MC, whose crew Tha Blue Herb is one of Japan's longest standing and most popular groups, or Kan part of the MSC crew as well as Sibitt part of Temple ATS crew, a collective of rappers and producers who have also carved a niche for themselves in an underground scene too often ignored in Japan to the expense of American clones and uninspired rappers. Kan, Sibitt and Boss The MC have distinct flows, incredible presence on the mic and a knack for writing incisive and inspiring lyrics. You might not understand what they say but you can sure as hell tell they're dope.

Japan also has a deep love for all things Jamaican – especially reggae and dub. Legends like Lee Perry or Jah Shaka regularly tour the country, and Japan has produced many dub and reggae groups who've come into their own, most notably Mighty Crown who won the UK Sound Clash in 05. No mean feat for a country so far removed culturally from the roots of sound system culture in Jamaica.

And this love and admiration of all things bass is also apparent in the emerging dubstep scene, spearheaded by Goth-Trad a producer who moved through Electronica and noise before delivering a third album in 2005 that saw him take in every style from Jungle to old school Rave, Grime to Dubstep and freak them with his own twist. Following this release he has built a worldwide reputation for delivering inspiring sets and deep, intricate and unique productions that set him apart from most producers. And these didn't go unnoticed for long with Mala from Digital Mystikz picking his tracks for Deep Medi and Downshifter planning releases too.

Goth Trad has not only been nurturing his career but also Dubstep in Japan by forming Back To Chill, the country's first Dubstep night and a collective of new producers and DJs including Ske and Hyaku Mado. Ske is notably one to watch, with his own Freaky Step productions and a long history as an engineer and producer for many underground artists in Tokyo.

BTC has grown from strength to strength in the last year, and the crew recently saw their efforts crowned when Mala joined them to play at Unit, one of Tokyo's biggest clubs, alongside Doc Scott at Drum & Bass Sessions. This event has also has been at the forefront in introducing new underground music such as 2 step and Grime to Japan. The reception on the night proved that Dubstep has well and truly landed in Japan and that people are more than receptive to it. Watch this space as '07 is bound to be the year the sound comes into itself in the land of the rising sun.www.dbs-tokyo.com/

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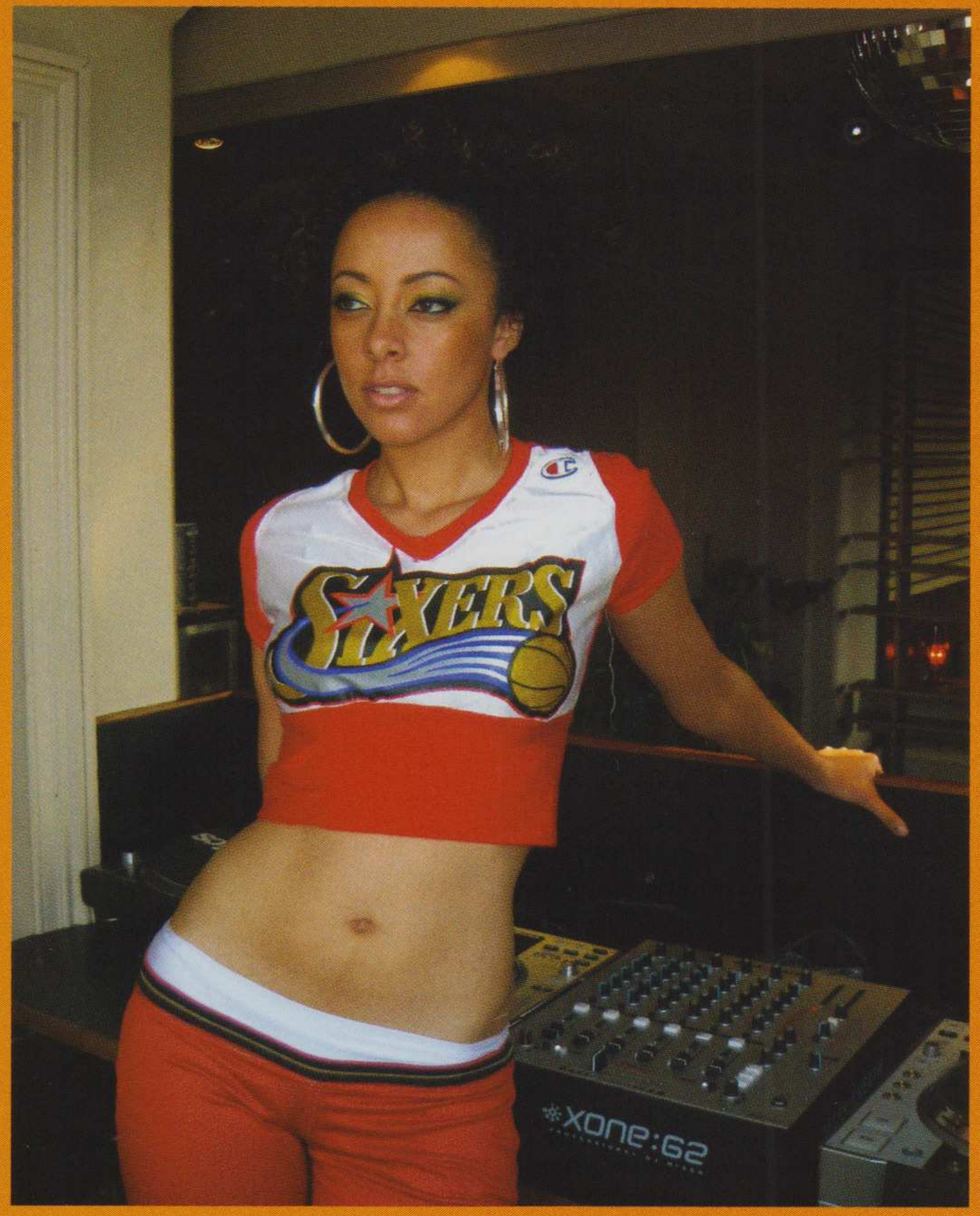

BABE OF THE MONTH

Name: Lynda Moyo

Age: 24

Club spotted: Daylite Robbery, Saki Sessions, Manchester

Come from: Preston

Status: In a relationship

Who smashed it: X Logic...everytime.

Favourite DJ: X Logic, DJ SV, Carl P, Dahmer, Bugg for the local boys. And Little Miss DJ for the local girls.

Favourite MC: Base Invaders (Eddie P and Frisko). I have never met an MC as passionate about what he does as Frisko. Also Backchat and Tonn Piper for Manchester MC's. For established MC's it has to be Skibadee. No one could touch him 10 years ago and no one can touch him now. Also Bassman. So many MC's try to imitate him. Don't even bother.

Favourite club night: Platoon at Club North. Hectic Harmoniz are selecting some really different venues such as Teasers and M-Two. Decibel in Preston and Daylite Robbery.

Funniest thing about tonight: The fact that were having a rave in a Turkish restaurant. You can still smell the hummus!

Tell us something about yourself: I'm a model and am in the final of Miss Manchester 2007. I'm also a journalist. I write about Manchester for a website called manchesterconfidential.com

Length of time to get ready to go out: How long is a piece of string?! It varies from 5 minutes to 2 hours depending where I'm going. I'm a bit of diva so I like to make effort. It takes as long as it takes.

What do you think of ATM Worldwide: Big, bad and heavy!

Any additional info? You can catch me at www.manchesterconfidential.com and www.missmanchester.net

WEEKLY EVENTS

MOVEMENT @ BAR RUMBA, 36 Shaftsbury Avenue, London, W1. Every Thursday. 8pm-3.30am. £6. Info: 020 7735 7577. Drum & Bass. Residents Ray Keith, Ruffstuff, Brian Gee plus guests.

SWERVE @ THE END, West Central Street, London WC1. 22.30pm-3am. £5NUS/£6. Every Wednesday. Drum & Bass / Liquid Funk with Fabio, Bailey, Flight plus guests each week.

GRACE @ HERBAL, Kingsland Road, Shoreditch, London. Every Sunday. 9pm-2am. Ladies free b4 11.30pm/£5. Gents £6/£8 - Students £5 all night. Upfront D&B with Grooverider plus special guests.

JUNGLIST ALLIANCE PRESENTS: BASS BAR @ DQ / THE LATE BAR, Every Thursday. Fitzwilliam Street, Sheffield. Guest DJ's / MC's local and international. 9pm-3am. Entry £3.

SPIT KINGDOM @ HERBAL, 10-14 Kingsland Road, E2 8DA. 9pm - 2am. Hip Hop every Tuesday. www.herbaluk.com / www.spitkingdom.com.

CHEEKY MONDAY @ WINSTON AMSTERDAM, winston kingdom, warmoesstraat, centrum, amsterdam. 10 - 4 every monday! 5 Euros on the door. www.cheekymonday.com. Resident dj's include: adi-j, loco, sinistah, kaper, and mc lenny len + special guest djs from the international dnb and jungle scene.

INITIATION. Every Saturday. 10-4am. £3 b4 11 £5 after, www.initiationdnb.co.uk, Email: info@initiationdnb.co.uk, Mobile - 07737805152. Residents on rotation: Mickey Finn, Kenny Ken, Grooverider, Darren Jay, Dr S Gachet, Nicky Blackmarket, Ray Keith, Bryan Gee, Fabio, Bailey, Dready, Slider. With Hosts: GQ, Flux, Fatz, Moose, Five O, Five Alive, Fun, Rage, Verse, K-eye, Reborn, Hunter D plus special guests each week.

MAY LISTINGS

FRIDAY 11TH MAY

RENEGADE HARDWARE ABOVE THE GAME LP TOUR @ MINISTRY OF SOUND, 103 Gaunt Street, London SE1 5DP. 10pm - 6am. Advance tickets £13 +BF / More on the door. www.ticketweb.co.uk 08700 600 100. www.myspace.com/renegadehardware2k7. The Box: DJ Ink, Friction, Loxy, Noisia, Vicious Circle, Bad Company, Digital, Black Sun Empire. The Bar: Fabio, Marcus Intalex, Logistics, Commix, D-Bridge, Icicle, Sabre, Spectrasoul. MCs: 2Shy, SP, Rage, Verse, AD, Stapleton, K-Eye, Blacka, ID. The Baby Box: Slaughter Mob, Hatcha, Urban Collective, Elemental (live), Biome, Atomique. VIP Lounge: Shinobi, Miss E.P, Maurice, Bomb Squad.

WHIPLASH @ SHAKESPEARIENCE, Waterside, Stratford-upon-Avon. 9PM - 2AM. £6 B4 11, £7 After. More Info: www.myspace.com/whiplashuk. Kenny Ken, D-Vice, Inspire, Hena-C, RT, Influence, TekSteppa, Nude, Wardy, MC Doddzy.

STIMULUS @ SMACK, 5-9 Tavistock Street, Royal Leamington Spa, CV32 5PJ. 10pm - 3am. £5. www.myspace.com/stimulusdnb. Adam F, Commix, Caution, Samas, Cee-Jay, MC Biggie, MC Algar.

NO REST FOR THE WICKED @ THE RHYTHM, 16-18 Whitechapel Rd, London, E1-1EW. 10pm - 6am. £6 on the door before 11pm / £8 after / £5 in advance from www.nrftw.com. Live Drum and Bass bands - Dust 21, Zinga Warriorz, 91 db. DJ's: Twisted Beats, Mantra & Double 0, Mr T, Reset, Illmatica, Lyrical Bruvvas grim, MC Ishu, Vee-double-e. Room 2: Rinsed out People - Breaks, Electro, Dubstep, HipHop, Ragga: Mr. Bristow, Jim Bitch & Dno, Warlock, Henry Sonic, Bustawidemove.

SATURDAY 12TH MAY

TOTAL HYPNOSIS 6TH BIRTHDAY PARTY @ MASS, Brixton. £7 before 11pm £10 after. NUS and members £7 allnight. DJs: Brockie, Nicky Blackmarket, Phantasy, Probe, RuffStuff, FunkyFlirt, Jack-Knife, Phantom D, Jonah, Verb, Dominator, Delight. MCs Fearless, Shockin, 5ive-O, Melo-D, DVS, Lady MC, Illmatica, Blacka, Easy A. All bottles and spirits are 2 for 1 before midnight. Over 18s only. No dress code. Info: 07930914446 or totalhypnosis.co.uk / totalhypnosisrave@hotmail.com for membership.

BUST THE BOX PRESENTS: 'THE ORIGINAL HOE-DOWN BOYS VS GIRLS' @ VOLKS CLUB, Maderia Drive, Brighton. £5. 11pm start. See press for more details.

SATURDAY 19TH MAY

DEF:INITION @ CLOCKWORK, 96 - 98 Pentonville Road. London. N1 9JB, 21.00 - 05.00. £6 B4 Midnight (£10 After). info@clubdefinition.co.uk. Concord Dawn, Bad Company UK, Red One, Inter, DJ Spinz, Swindle.

BREAK! @ BLUE MOUNTAIN CLUB, Stokes Croft, Bristol. 10 til 5 // £6 b4 11 // £8 after // £10 after 12. Www.breakbristol.com www.myspace.com/breakbristol / Tel: 07835544228. Noisia (Breaks Set!), Mastervibe, Ben & Lex, Bosch Stacey, Kraymon, Breakwhores Collective. Room 2: DJ Hazard, Marvel, Driver. Mcs Joe Peng, Carasel, Feedback, Left, Syntax.

THURSDAY 24TH MAY

DMC UK TOUR @ PLAN B, 418 Brixton Road, London, SW9 7AY. 8PM - 3AM. £5 ALL NIGHT. The longstanding DJ mixing championships takes to the road as apart of a UK tour, before DMC UK Battle Final in June... This night is hosted by Mc Trip & Cutmaster Swift and features: DJ Netik, The Doctors Orders, Border Crossing LIVE, DJ Spin Doctor and guests...

FRIDAY 25TH MAY

BACKDROP 4TH BIRTHDAY @ JAMM, 261 Brixton Road, London SW9. DnB, Hip Hop, Funk, Old Skool across two rooms. 9pm-6am. £5 b4 11 / £8 after (all profits go to charity). www.myspace.com/djvantage / www.brixtonjamm.org / info@backdropbreaks.co.uk. Optical, Fabio, Commix, First Rate (DMC showcase set), Inter b2b Spinz, Vantage, Beckett, Dr Khan, Punk, Nautilus, Base, Mr Bristow, Danny 2 Birds. MCs: Fokus, Illmatika.

AUTOPSY DRUM & BASS SESSIONS @ VOLKS CLUB, Madeira Drive, Brighton. 11-5am. £7 before 12. 15K sound system, live broadcast on www.twistedfrequency.co.uk, www.myspace.com/autopsyevents, www.autopsydnb.co.uk. Dark militant beats with Limewax (2hr set), Identity, DJ E b2b Data, Nekrosis, MC Stapleton, MC Skydro.

SATURDAY 26TH MAY

BREAKIN SCIENCE & DNB ARENA PRESENT THE DRUM & BASS SHOWCASE @ CARLING ACADEMY BRIXTON, 211 Stockwell Road, London SW9 9SL. 8pm - 6am. Advance tickets £18 +BF Before 1st May - £22 +BF Thereafter - More On The Door - www.ticketweb.co.uk - Credit Card Bookings 0870 771 2000. www.myspace.com/renegadehardware2k7. Dillinja - Andy C - Mampi Swift - Friction - Zinc - Grooverider & Fabio - DJ Hype - Ed Rush & Optical - Brockie - Subfocus - Marcus Intalex - Bryan Gee - Artificial Intelligence - Total Science - D-Bridge - Loxy & DJ Ink - Sabre - Alix Perez - Cyantific - Vicious Circle - TC - Clipz - Randall - Nicky Blackmarket - Probe - Hazard - Noisia - Kenny Ken - Chase & Status. MCs: Skibadee - Eksman - Fearless - Shabba - IC3 - Fun - Dett - Fatman D - Herbsie - Bassman - Foxy - SP - 2Shy - AD - Stapleton - Ruthless - Rhymes - Five Alive - Blacka - GQ - Verse - Rage - Lowqui.

SUNDAY 27TH MAY

PURE SCIENCE @ THE LOFT, 34c Gabriels Hill, Maidstone, Kent ME15 6JJ. 9pm-6am. £5 plus b/f. www.ravingitch.co.uk Info line 0870 0600 100 - Tickets available from www.ticketweb.co.uk. Level 1: 99-02-DJ's Darren Jay, Nicky Blackmarket, Bad Company, Logan D b2b Dready, Slider, Mr Milz, Flex. Mc's Fats, Eksman, Fatman D, Reborn, Hunter Dee. Ground Floor: "Future Science" Upfront D&B, MC Free. DJ's Sheerdrop b2b Process, KG, Ray Rampage, Xela, Anile, Double A.

ROOM 237 @ THE WAREHOUSE, Leeds (With Central Beatz Sound Reinforcement). 10pm onwards. £10 Adv. Available from www.rm237.co.uk (Without Booking Fee) / www.seetickets.com / www.ticketline.co.uk. // Jumbo / Crash / Tribe. www.rm237.co.uk. Venetian Snares (Planet Mu), Ceephax Acid Crew (Rephlex), Dylan (Freak, Tech Freak, Therapy Sessions, Metalheadz), Limewax (Tech Freak, Freak, Therapy Sessions), P45 (Room 237). Macheeen Boi, Ruckspin/Spynopsis/Dirty Le Roi (Central Beatz). Techno Room: Daz Quayle (Scsi-AV), Computer Controlled DJs (Sequence), Skeksi (Room 237 / V3ctor), Ste Roberts (Room 237).

JUNE LISTINGS

FRIDAY 1ST JUNE

RENEGADE HARDWARE - CELEBRATING 10 YEARS @ THE END, 18 West Central Street, London WC1A 1JJ. 10pm - 6am. Advance tickets £13 +BF / £15 on the door / www.ticketweb.co.uk 08700 600 100. www.myspace.com/renegadehardware2k7. Loxy B2B DJ Ink (1 1/2 hours) - Calyx B2B TeeBee (1 1/2 hours) - Ed Rush (Classic Virus Years) - Vicious Circle B2B Universal Project - Spirit B2B Gremlinz - Keaton B2B Fierce - Manifest B2B Cold Fusion. MCs: 2Shy - Verse - Stapleton - K-Eye - AD - Blacka. Lounge (Hip Hop / RnB / House / Broken Beats): Bomb Squad - Shinobi - Maurice - Miss E.P. / Magic.

INTERFACE @ CLUB RED (formerly the gatehouse), Friargate Derby. 10pm - 4am. £6 b4 11pm / £8 after (NUS £6 all night) Monthly (1st Friday of every month). www.myspace.com/interfacederby. Strictly drum & bass with residents Drumsound & Bassline Smith plus guests.

RAW-KUS & HEAVY ROT8TION - "BBQ & BASS BLAZE UP!!!!" @ THE LEMON LOUNGE, Berry St, Liverpool. 7pm-Late. £2-£3. Nwdnb.Com / Myspace.Com/Heavyrot8tionliverpool / Outlar.Com. Old Skool, Dnb, Breaks, Dubstep,Hip Hop. Djs: Frisk, Ds, Lux, Erbman, Bugg, Gloxxy. Mcs: Fury, Sense + Many More Special Guest Tba!!!!!!!!

FIZZY FRIDAY @ OH BAR, 111 - 113, Camden High Street, London, NW1. 8pm - 4am. Free Entry Before 9 - £3 up until 11pm - more after. 07841 465186 / wednesday@fizzyliquid.com / www.fizzyliquid.com / www.myspace.com/fizzyliquid. Mr Joseph, Caspar, Dimensions, Izzy plus guests. MC's: V double E, Deefa, Cliche and Keeno.

SATURDAY 2ND JUNE

MC FEARLESS'S BIRTHDAY BASH @ MASS NIGHTCLUB, Brixton Hill, London SW2. 10pm-6am. £10 before 12 more after. 35 Artists across 2 arenas. www.radicalbeats.co.uk / events@radicalbeats.co.uk / 07904 141363. DJs: Micky Finn. Brockie, Nicky Blackmarket, Kane, Wood Packa, Steppa, Gen Dub, Unix, Dilemma, Krucial, Prophecy, Rev-E, Albie 1, Ages, LJ, Probert, Micky Knox, Alpha, Scripture, Messy, JC. MCs: Fearless, Fun, Shabba, Dynamite, Skeeze, MRD, Petite, DVS, Mekar, EQ, Speech, Deefa, Rusty, Element.

WEDNESDAY 6TH JUNE

NSB Radio @ Inigo, 642 Wandsworth Rd, Clapham Junction, London, SW8 3JW. 8pm-2am. A "Sound of Spectrum" label showcase - winners of Best Breakthrough Label at Breakspoll 2007. Pete Jordan, Hexadecimal, Jurassik, MjooGoo.

FRIDAY 8TH JUNE

STIMULUS @ SMACK, 5-9 Tavistock Street, Royal Leamington Spa, CV32 5PJ. 10pm - 3am. £5. www.myspace.com/stimulusdnb. Andy C (90 Mins), DJ Basher, Caution, Samas, Bensun, MC Algar, MC PM.

SATURDAY 9TH JUNE

NSB RADIO @ HERBAL, 10-14 Kingsland Road, Shoreditch, London, E2 8DA. 9pm - 3am. £6 adv / £10 door. Celebrating the release of Functionals 50th Release, and the official launch of "Functional's Finest Moments" Album compiled by Tom Real. Also the first UK Club appearance for DJ Killer (Spains Number 1 Breaks DJ), Dreadzone Soundsystem, DJ Killer, Tom Real, Plaza De Funk, Chemical Ali.

FRIDAY 15TH JUNE

BREAK!!! (HOSTING ROOM 2) @ CONCRETE DUB, LAKOTA. Room 1: Mampi Swift, DJ Die, Nicky Blackmarket, Chase & Status, Dazee, Illussive & More. MCs Fearless, Rage, Foxy, IC3, Joe Peng, Carasel, Feedback. Room 2: Break!!! Aquasky, Nicky Blackmarket 90 minute Old Skool Set, Robosapiens, Gilbatron, Spree & More... See press for further details.

SATURDAY 16TH JUNE

DEF:IGNITION @ CLOCKWORK, 96 - 98 Pentonville Road. London. N1 9JB. 21.00 - 04.00. £6 B4 Midnight (£10 After) . info@clubdefinition.co.uk. Andy C, Brookes Brothers, Inter, DLM, MC Stirlin.

FRIDAY 22ND JUNE

WHIPLASH @ SHAKESPEARIENCE, Waterside, Stratford-upon-Avon. 9PM - 2AM. £6 B4 11, £7 After. www.myspace.com/whiplashuk. Nicky Blackmarket, D-Vice, Inspire, Hena-C, RT, Influence, TekSteppa, Nude, Wardy, MC Doddzy.

SATURDAY 30TH JUNE

NSB RADIO @ HERBAL, 10-14 Kingsland Road, Shoreditch, London, E2 8DA. 9pm - 3am. £8 adv / £10 door. Massive Breakbeat Afterparty for Wildchild Outdoors. Secret Line Up.

Email event details to: **listings@atm-mag.com**

DJ OF THE MONTH

Name: DJ Klip

Based: Winchester / Southampton

DJ Style: Essentially Jump Up but always for the crowd. The most important factor for any DJ: must get the crowd rocking!

Favourite DJ's: Zinc, Bryan G, Randall, and Friction.

What makes a good DJ? A DJ who is remembered the day after an event he's just played at! It's the longevity of the product that outweighs the short term thrill. To me a successful DJ has to please the audience, first and foremost, irrespective of his own style and preference. After all he is employed as an entertainments artist. Good selection and combination of mixing skills are important to stand out.

Why should you book me: A question all aspiring DJs in my position find difficult to answer without being up their own arse! Seriously I value the restrictions most promoters are under when booking new guys on the block but over the past 3 years on the scene I have proved that goals can be achieved with hard work and dedication, if you aim for the right target. I am also awaiting releases on Late License Records in Spring. All tracks have been tested, wherever I've played and have received huge audience reaction!

Hit Me Up: Simply come into Tripp 2 Records in Southampton or check www.myspace.com/djklip1

1-2-1 uni Girls 0908 391 6938 over 18's £1.50per min

female masturbation 0908 391 6924 over 18's £1.50per min

0908 391 6942 Party girls over 18's £1.50per min

0908 391 6936 lift my dress and enter me over 18's £1.50per min

0906 700 5679 Suck You Off over 18's £1.50per min

Casual contacts 0906 635 7601 over 18's £1.50per min

0908 391 6935 Pub Bang over 18's £1.50per min

Double Penatration 0908 391 6926 over 18's £1.50per min

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0908 391 6927 Luscious Lucy Will over 18's £1.50per min

Singles connection 0908 391 6943 over 18's £1.50per min

Adult Contacts 0908 391 6945 over 18's £1.50per min

Can i sit on your face? 0908 3916933 over 18's £1.50per min

Northern Adult Contacts 0908 019 4040 over 18's £1.00 per min

0906 635 7603 The uk's premier over 18's £1.50per min

Southern Adult Contacts 0908 019 4341 over 18's £1.00 per min

0906 635 7602 Girls on line over 18's £1.50per min

0908 391 6941 Asian over 18's £1.50per min

lesbian 0908 391 6925 over 18's £1.50per min

09083916940 Big Boobs over 18's £1.50per min

0906 635 7604 Flirt chat line over 18's £1.50per min

0908 391 6944 Want A Good Seeing To? over 18's £1.50per min

0908 391 6923 Ultimate Black Beauty over 18's £1.50 per min

Steamy suductive sessions 0908 391 6934 over 18's £1.50per min

3 Some Workout 0908 3916928

2 Girls and 1 Guy 0908 391 6930 over 18's £1.50per min

Men tie me up 0908 391 6937 over 18's £1.50per min

Doggie style 0908 391 6946 over 18's £1.50per min

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Group Sex 0908 391 6932 over 18's £1.50per min

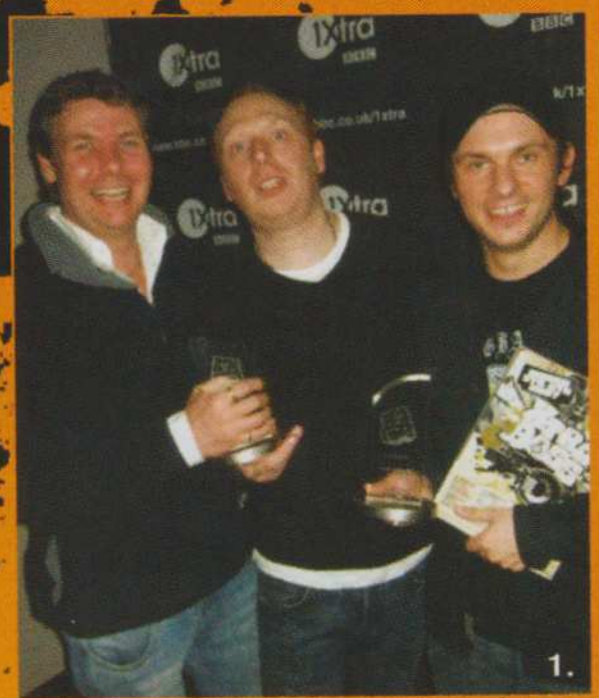
Good Head 0908 391 6931 over 18's £1.50per min

Do you want a good seeing to?
0908 391 6944
Over 18's £1.50 per minute

Calls cost £1.50 per min. 18+. Bill payers only. Calls recorded . Calls from mobiles may cost more. PreTel, PO Box 6734, Derby, DE1 9EP

who shot ya?

1. Ant Miles, Red One & Andy C 2. Chase 3. Clipz 4. Cyantific 5. Distorted Minds 6. Diziem 7. Marky 8. Eksman 9. Fatman D 10. Flirt & Riddla 11. Breakage 12. Illmatica 13. Joker D 14. Klute 15. Lisa & Jo 16. Lloyd Innovation 17. Logistics 18. Lok-i 19. Nicky BM 20. Nicol & Majestrate 21. TC & Jakes 22. Tony Coleman 23. Hype & Andy C 24. Ray Keith 25. Bassman & Kenny Ken 26. Mosus, Quiff & Lemon D 27. Subfocus 28. Ash Nightbreed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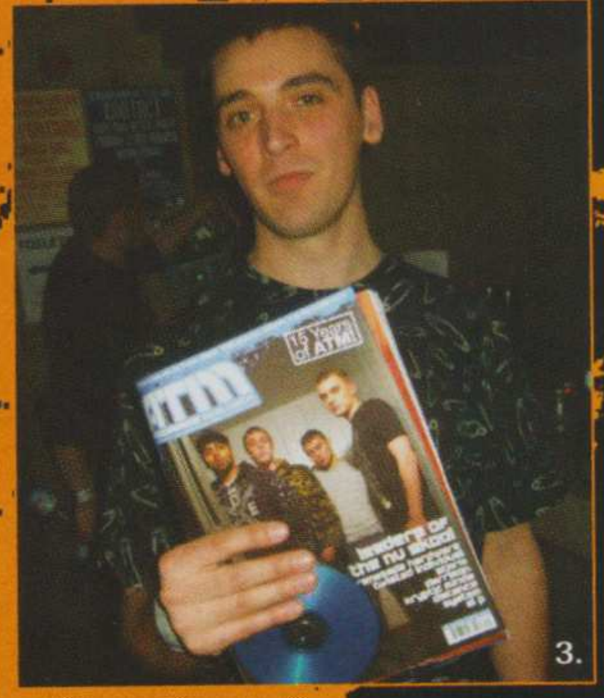
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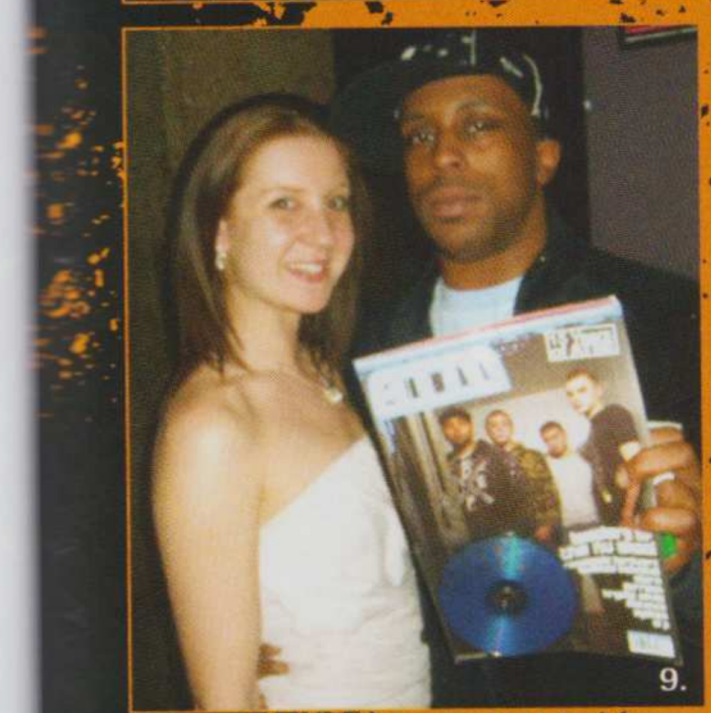
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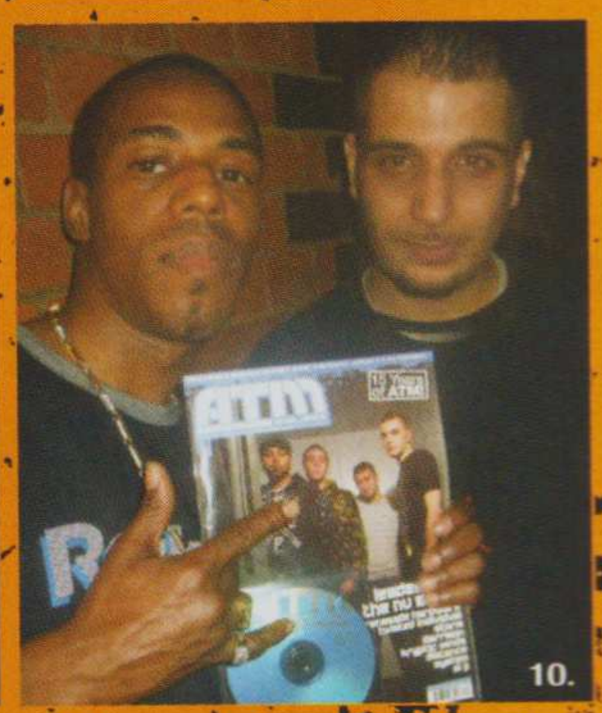
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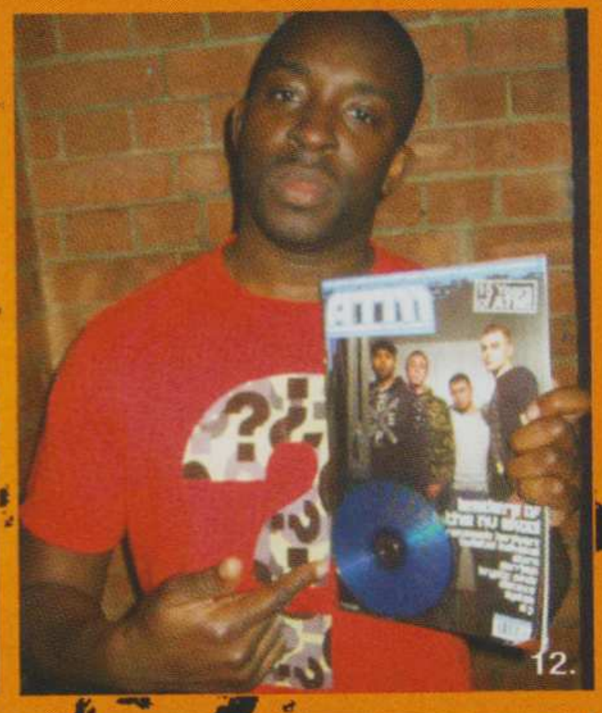
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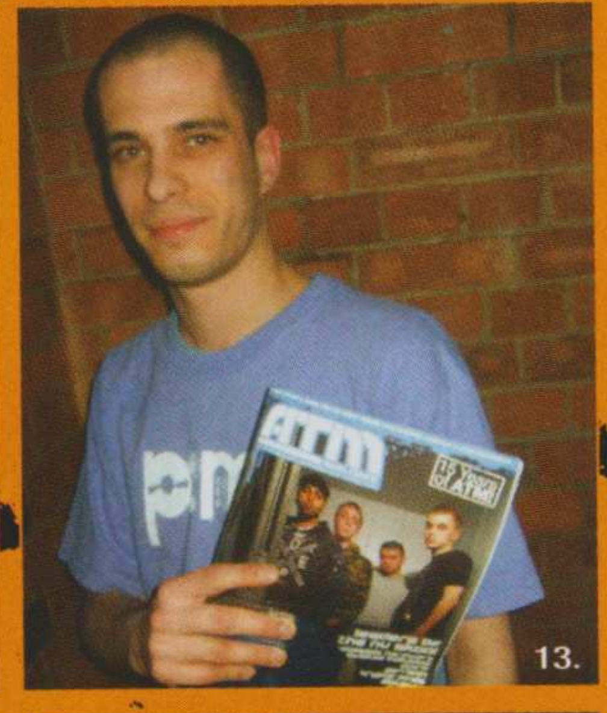
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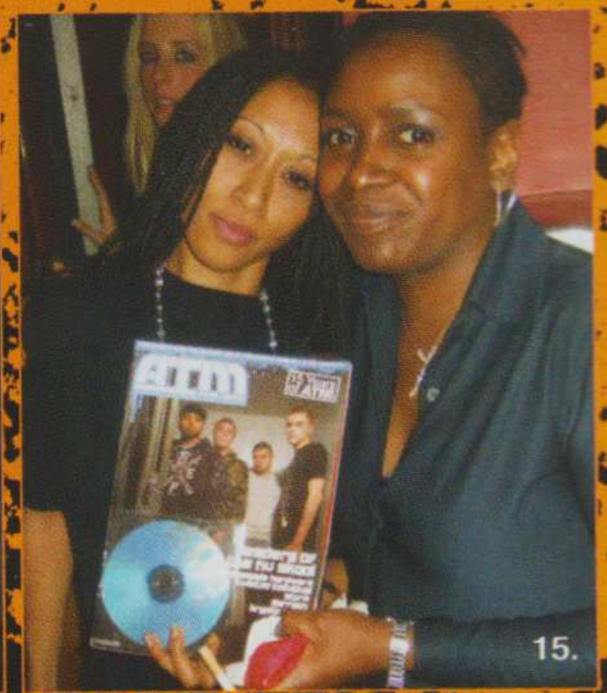
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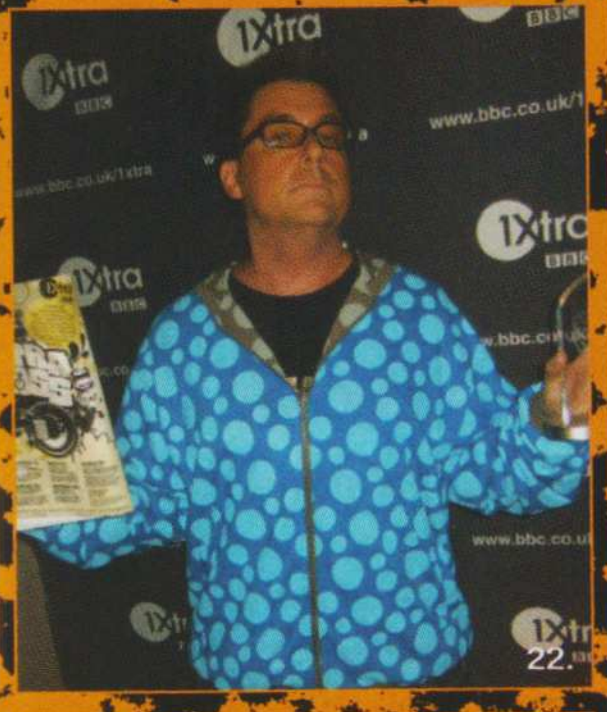
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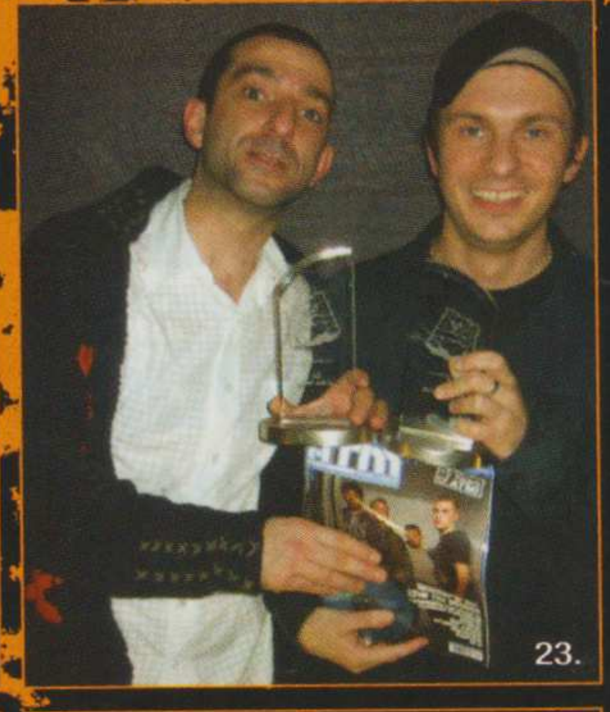
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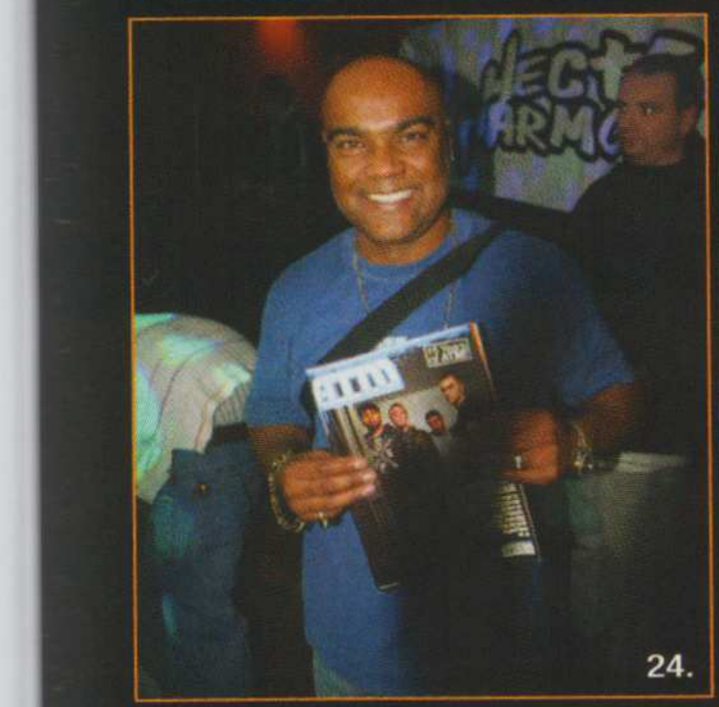
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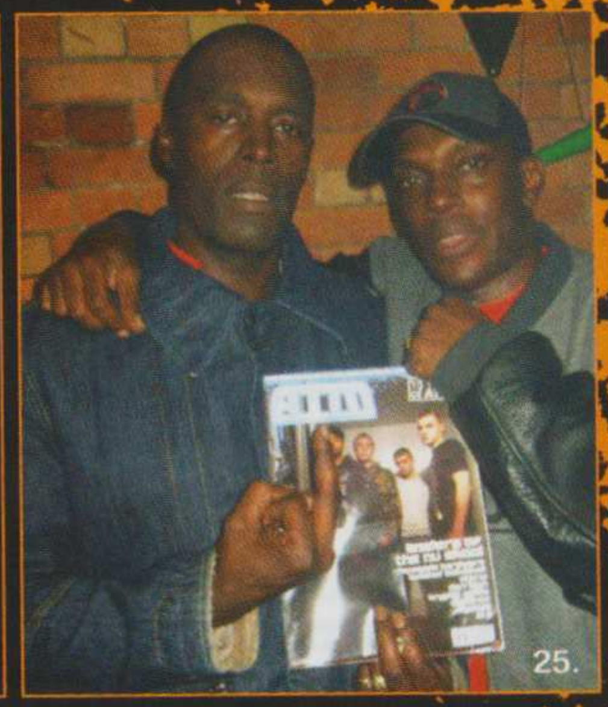
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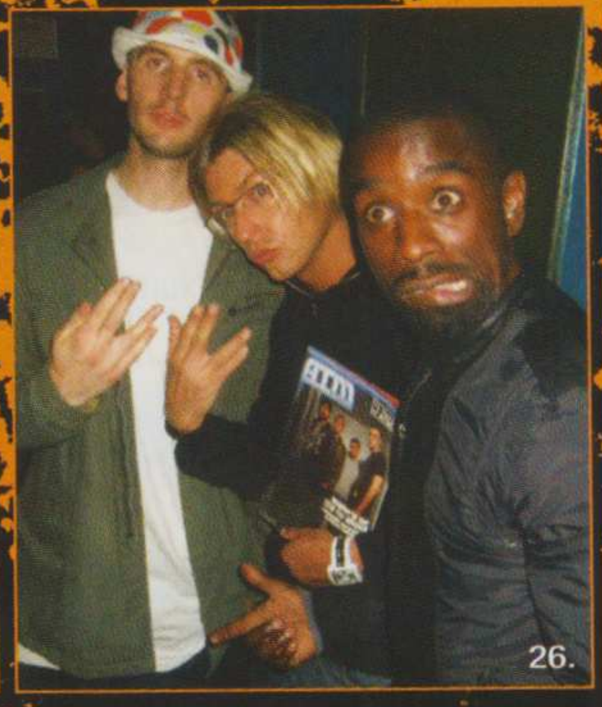
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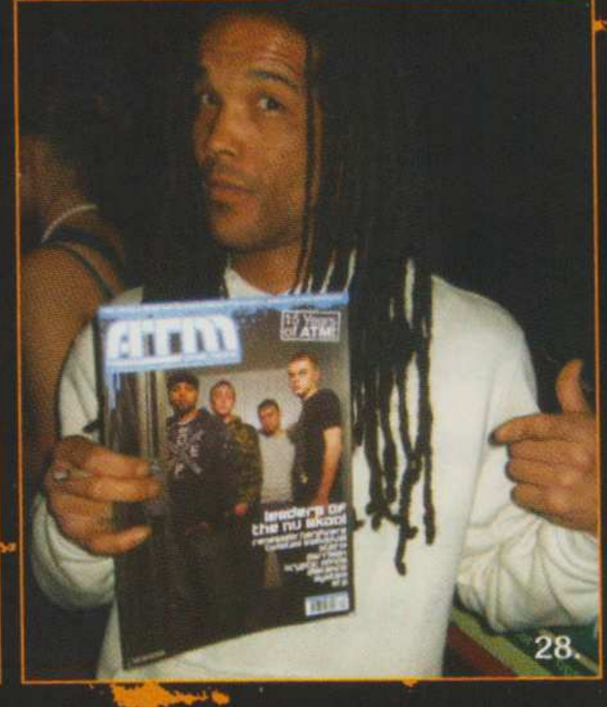
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THE DRUM & BASS AND UNDERGROUND MUSIC CULTURE PAGES

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D&B Artists!

PENDULUM DJ SET & MC VERSE . ANDY C . GOLDIE . MARKY . GROOVERIDER . FABIO
TC & DISTORTED MINDS (LIVE) . MAMPI SWIFT . DJ FU & JUNGLE DRUMMER (LIVE) . ZINC . BRYAN GEE
NICKY BLACKMARKET . BAN BAN . GARRY K . MC'S: GQ . EKSMAN . DYNAMITE . SKIBADEE . SHABBA
FEARLESS . SPYDA . IC3 . BASSMAN . PRESHA . JUICEMAN . FIVE ALIVE

JUDGE JULES . SVEN VATH . EROL ALKAN . STEVE LAWLER . STEVE ANGELLO & SEBASTIAN INGROSSO . DANNY HOWELLS
FEDDE LE GRAND . BOOKASHADE (LIVE) . THE SHAPESHIFTERS . ANNIE MAC . YODA (AV EXPERIENCE) . THE PRESETS (LIVE)
PLUMP DJS . D RAMIREZ . FRANCOIS K . LISA LASHES . TIDY BOYS . SCRATCH PERVERTS . STANTON WARRIORS
SANDER VAN DOORN . KLAXONS (DJ SET) . NEW YOUNG PONY CLUB (LIVE) . YOJI BIOMEHANIKA . TOM STEPHAN
ADAM FREELAND . MARK KNIGHT . TOM NOVY . SWITCH . CHRIS LAKE . MASON . TROPHY TWINS
PROTEUS . BODYROX . DAVE PEARCE . TANIA VULCANO . EVIL NINE . THE GLIMMERS . BK (LIVE)
ROB TISSERA . SECOND SUN (LIVE) . MARTIJN TEN VELDEN . MARKUS SCHULZ . MARCEL WOODS
CLIVE HENRY . HOT CHIP (DJ SET) . TOUCHE . BOYS NOIZE . HIXXY & MC STORM . LAIDBACK LUKE
JIMMY VAN M FRICTION . ALI B . THE NEXTMEN & MC WREC . ANNE SAVAGE . TECHNIKAL
AMBER D . SOS (DEMI, DESYN MASIELLO, OMID 16B) . CIRILLO . ZOMBIE DISCO SQUAD
DOES IT OFFEND YOU, YEAH! (LIVE) . FUNKAGENDA . MICKY SLIM . PAUL THOMAS . MARK ETESON
EDISON FACTOR (LIVE) . ANDY WHITBY . ALEX KIDD . JESSE GARCIA . RITON . KASKADE . MARDEL
SIMON HAWES . KISSY SELL OUT . PAUL KERSHAW . MARK H . SOSSA . REBEKAH . STREETLIFE DJS
JANETTE SLACK . WILL BAILEY . DUNCAN MURRAY . VICARIOUS BLISS . STEED LORD . KRIS BONES
CHLOE HARRIS . DAN GREENPEACE . PETE JORDAN . NEIL QUIGLEY + MORE TBA

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